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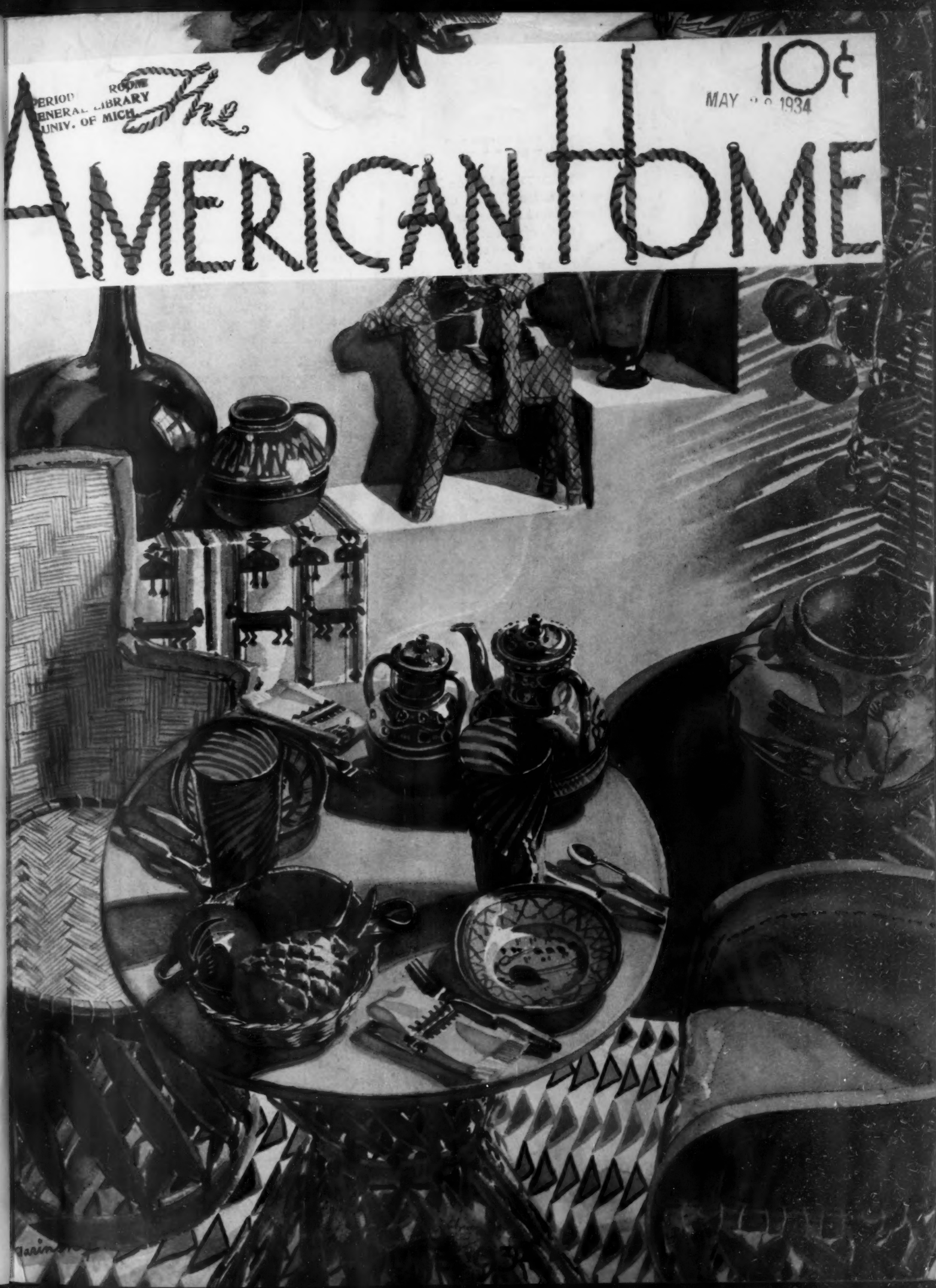

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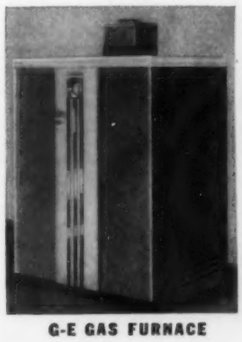

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Longmeadow, Massachusetts

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Allentown, Pennsylvania

Home of Miss Pauline Fonda and Miss Bess Mick, Wheelersburg, Ohio

LEONARD BARRON, Horticultural Editor

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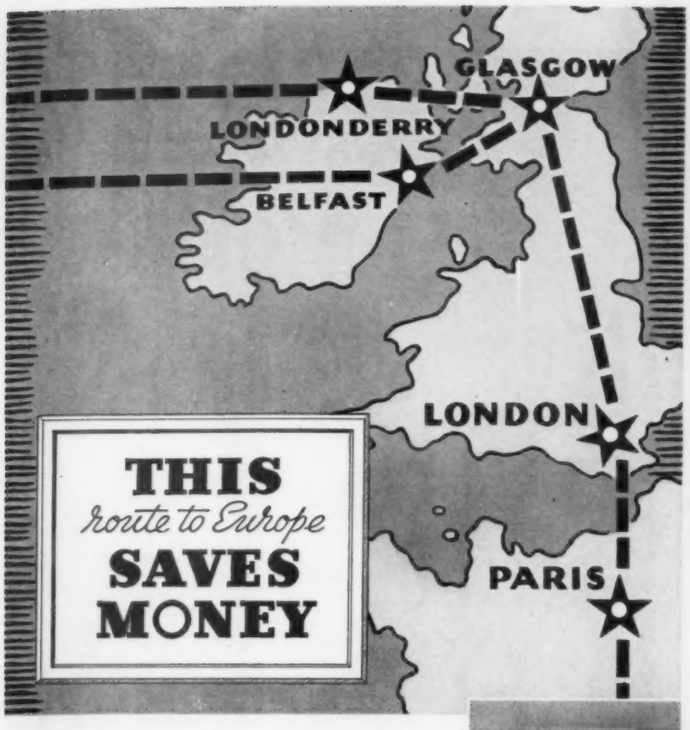

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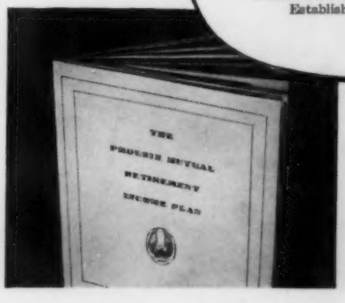

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4

' John Kabel

The whole family goes adventuring

Gertrude Oram

Courtesy, Canadian Pacific

Just a few hundred miles to the north of thousands of families lies a country that is both French and English. Mountains to be scaled, streams to be fished, and quaint French peasant villages in the Laurentians. A land of romance, legend, and superstition on the famous Gaspe peninsula, with its fine new highway from the mainland. Poetic villages and quaint streets beckoning us to Nova Scotia, the "land of Evangeline"

WHEN the Browns, big or little, climb into their car to go on a week-end trip, or even on a picnic, there is a spirit of adventure and eagerness in the air. But the Joneses, across the street, set out on a short ride to the beach with many misgivings. Mrs. Jones is afraid the baby will be upset, and Mr. Jones knows how cross the children will be if they don't get their nap. It usually works out that the Browns have a wonderful time, as they expected to have—and that the Joneses had good reason to worry!

Now much of it, of course, depends on the point of view. But just as much depends on how the family itself plans these trips. Are they really adventures, something new and something learned, or are they just pointless, uncomfortable, and nagging family rides? On the answer to this question usually depends the success of the trip. For in these days, when the automobile has lost its attraction as something in which to "take a ride" and means instead transportation, the children as well as the family have good reason to expect something more than just the usual hot, crowded thoroughfares and the usual goal of the crowd. But let the car be the means of "excursions" or picnics and not just "rides" and see what difference it will make when the whole family goes!

No more glamor can be found in the tropics than is to be found in our own Southland. Fringed palms, Florida's mysterious Everglades, Louisiana's Spanish moss-fringed bayous and old plantations, the evil, majestic Mississippi—these are but a few of the tropical enchantments awaiting the family adventurers who head South

Beaches have their lure for the children—but why not go on some week night, when they are not crowded and littered—and have a cool, quiet beach supper? Why go on Saturday or Sunday, when the whole world and his wife is there? The countryside is lovely in the early spring, but not after several months of dust and traffic. Why not reserve those week-ends for something really worth while? You may not be able to go off on long jaunts every week-end, but three or four such trips are worth thirty hot Sundays at the beach or on the crowded roads.

Within a few hundred miles of every large city in this country of ours, lies country so totally unlike your own suburb, so full of history and atmosphere and discovery, there is no reason for not traveling in the full sense of the word—and doing it over a long week-end with the whole family. Perhaps it is because our country is so big, that we think so little of it. Texas, for instance, is larger than the whole of France. And going to Texas is almost as much a change for the Middle-Westerner, as going to France. Its topography, its history—even its food are different. And so from New York, a few hundred miles to the north lies Canada and its maritime provinces—an entirely new, foreign world in customs, history, and appearance. Nothing really takes the place of a trip to Europe, but if the whole family cannot go and that means you cannot go—look to the north and south of you. Be a little curious of what's to the east and west of you. It need not always be an automobile trip. There are marvelously cheap excursions in all directions this summer—both by train and boat. But car, boat, or train—let's so plan our lives this summer that we get a little more out of these family trips than we have heretofore.

Whether the family plans a short ride of an hour from home, or a sight-seeing tour of days or weeks, each trip can be an adventure for everyone. Teach your children to "see." Why should a trip which is unrolling woods, mountains, and bubbling streams in majestic beauty be boring to a city child, or a road which leads to bustling cities, trains, and airplanes, be anything but a delightful adventure to a child from the country? Appoint one of them official guide to this strange and different land you're going to, some hundred miles away, and see how much a trip of this sort can mean to them—and to you! History books and maps will be eagerly pored over weeks before the trip. The fatigue of the journey will be forgotten in the glories that lie beyond and which they are so eager to explore for themselves—and eagerly, if condescendingly, explain to you. For that matter, if the trip is to be to some of that wild, beautiful country north of Chicago or to the salty tang of Cape Cod's fishing villages—these are no places for the "women folk" to clutter up. Get your boy's gang together—and make it a stag party. A week-end trip, that has a campfire for its goal, will bring you closer than all the child psychology in the world. And just so can Mother and the girls assert

John Kabel

their superiority by packing up and going off a couple of days together and leaving the house to the "men folks." What they've done or what they've seen, you'll probably never know. But there is something exciting in just packing up and spending a night in a big hotel somewhere, that is just as worth while to their relationship as your big-chief pow-pow is to you and your boy. The whole family wants to go—and should go, but they need not always all go on every trip.

Teach your children to recognize the crops growing in the fields, the kinds of trees along the road, the types of bridges, the names of the birds they see. Look up stories of historic spots to tell while traveling through them. Teach the older children to follow the map, read the names of towns, follow the course of streams. Stop for leg stretching in places that will provide something to look at—a barnyard with animals, a small stream, a street of shop windows, a steam shovel in action. Don't make of any family excursion a mere moving about, boring to the children and irritating to the adults. There is hardly any ride, which cannot be made attractive by some new interest. If you are "sick of the same old places" stay home and have a picnic in your own backyard and let who will struggle with the traffic. Stage a mighty croquet contest, with high stakes —but save the trips until such time as you can make them a real adventure and not just another nagging family outing.

Those who love the sea and ships, will find Seattle a fascinating port, for here are ships plying their way to all corners of the earth, laden with cargoes of every description. Vancouver, too, and the Canadian Rockies, rivalling the Swiss Alps in grandeur, should be on the itinerary of all Northwestern family excursions this year

Who has not seen the fishing nets and masts of Gloucester Harbor, has missed one of the most picturesque sights in all America. It is a charming town and one whose atmosphere is entirely different from that of Cape Cod's Provincetown—another town we would journey thousands of miles to see were it in Europe instead of so near home

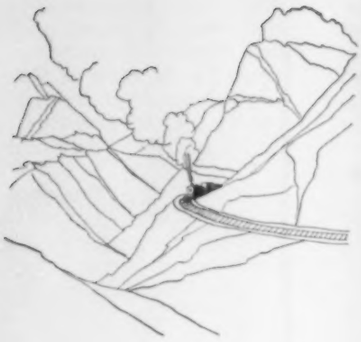
If the pounding surf and the ocean's roar spells romance to you, journey to the Highlands of California—or up to Maine's stern and rock-bound coast. Below, another beautiful and dramatic photograph by Mr. Kabel, taken at Carmel-by-the-Sea in Californina

And, by all means, teach the family to sing. When there are miles to cover and every one is just a little weary, nothing is so relaxing and cheering as singing together to the roll of the wheels. The very small children will love it and hum along even if they cannot carry a tune or don't know the words. As they grow older, the repertoire will grow longer and the harmonizing more elaborate. You may lose something of your dignity as a chauffeur—but you'll all be taking a trip—not just a ride. You'll all be having fun with adventure in your souls, rather than nagging one another.

So much for the spirit of your family excursions, for once you've discovered the joy of real trips, with interesting goals in view, you've discovered the difference between "traveling" and the usual vacation with uncomfortable week-end trips to fill in your summer. You'll have discovered that family jaunts can be delightful, stimulating, and worth while. You'll have taken on stature in your children's eyes as a man of parts, a man who knows and loves his country—a "grand guy" and not a disgruntled chauffeur.

Now for the material planning for the comfort of these trips—comfort for the youngsters and less strain and a better time for Dad and Mother.

The baby who is too young to enjoy traveling, but must be taken with the rest of the family, is also young enough to be very little trouble if he is made comfortable. It is quite possible to interfere very little with his usual schedule of sleep and food when he goes riding. There are com-



This is truly a "bargain" year for family excursions. Both railroad and steamship companies are offering short land and sea cruises that are amazingly inexpensive. If you plan a trip of more than a few hundred miles, look into these travel "bargains." They are often cheaper and pleasanter than driving your own car. At the right, the magnificent new Transcontinental Highway which passes through Montana's Glacier National Parks

fortable car cribs in which he can sleep when it is nap time. There are safe car seats that eliminate the irritation which is the inevitable result of holding a wriggling baby on one's lap. Baby's food can be carried in a portable ice-box or in vacuum jars and warmed as required, either on a small portable stove or by being set into a pan of very hot water which has been carried in a vacuum jar. Milk or milk mixtures should always be carried ice cold and warmed when required. They should not be put into a vacuum bottle either hot or lukewarm. The normal, healthy baby, who is comfortably dressed and handled as little as possible, should be able to take a well-planned trip with very little strain, either on his disposition or that of his parents.

For older children, too, an opportunity to nap, or at least stretch out in a prone position, will greatly ease the tension of a long ride. A few pillows spread on the floor or a rear seat may provide for the short rest which will make the difference between an irritable child and a happy, eager one. The pillows and a light, warm blanket may be carried in a baggage strap when not in use.

Special care should be taken that the child is comfortably dressed, for small irritations are intensified in the restrictions of a car. If there is need of the child's appearing dressed up after his ride, carry a change, and do not nag him to keep neat. Provision should be made for sudden changes of temperature, and even in the warmest weather the car should contain a comfortable coat or an extra warm sweater.

A soft towel and a wash cloth which may be moistened from the warm water of the vacuum are comforting to have convenient for sticky little hands and faces in between regular clean-up stops.

Children often suffer on long rides from windburn and sunburn or from the irritation that excessive dust causes tender skins. It is easy to prevent this by frequent applications of a good healing cream or an anti-sunburn lotion. It should be applied generously before starting and renewed often.

Picnic food should be planned to be as nearly the same for all members of the family as possible. The spirit of family festivity may easily provide the extra fillup which the usually lagging appetite needs. Sharing Daddy's salad and sandwiches is fun, and much easier than tales of growing to be a big boy, or coaxing or scolding. Families whose automobile outings are frequent should provide themselves with an adequate lunch equipment. There are available now vacuum jars with wide openings in which a variety of semi-solid foods can be carried hot or cold, as the season demands. Unbreakable dishes in gay colors add much to the outdoor meal, and this equipment makes possible a great many variations from the routine lunch-box sandwiches.

Milk or a chocolate drink may be provided for the children, and coffee or lemonade for the adults. A large container of cool fruit juice, to be diluted as seems advisable for the individual child and carried in the car, is preferable to roadside stops for the dubious thirst quenchers one is apt to find in most places. Being able to give a child a drink when he wants it, without the delay of finding a suitable stop, is one way to avoid much fretfulness.

Plan, too, to provide an opportunity for short periods of vigorous exercise if the trip is to be a long one. Older children may

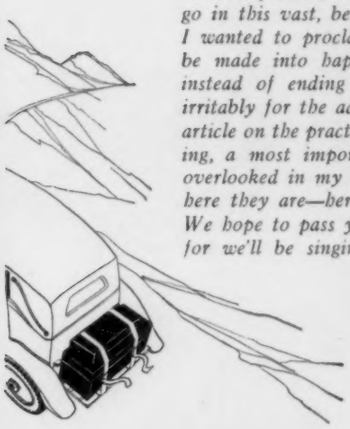
John Kabel

Looking for atmosphere and local color? You'll find it aplenty in our own vast desert of the Southwest. Shifting sand, cactus, pack-mule, and Navajo Indian—photographed in Arizona by Mr. Kabel

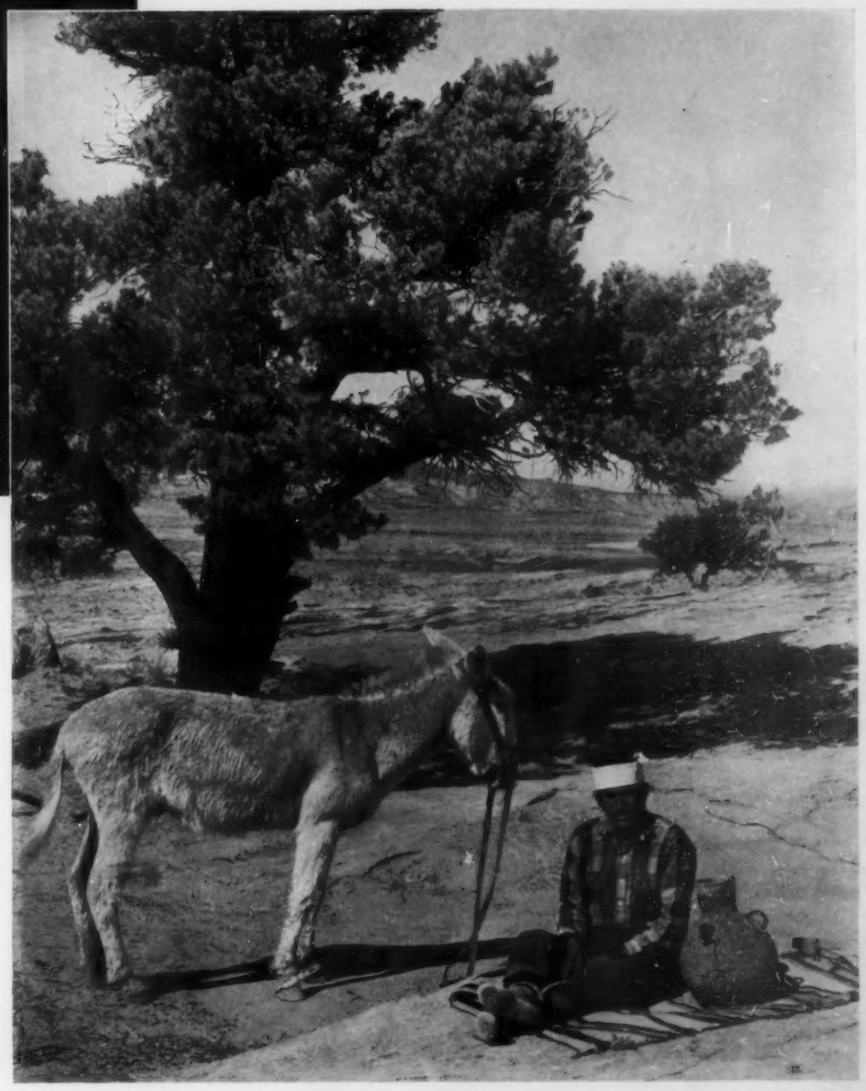
carry their skates or a jumping rope and get a complete and satisfying change in a ten- or fifteen-minute stop. Younger children may run or roll about in the grass. These short stretches and an opportunity to lie down part of the time make it possible for a child to travel comfortably and happily for long periods.

The child's usual time schedule should be observed as far as possible, but the child to whom each new trip is an adventure and a treat will accept all necessary variations as part of a delightful experience. He will learn to be a good sport, a lesson most important to him for happiness all his life long. And each family outing should be a treat. This freedom of motion is one of the pleasantest things our age has provided for us, and we should teach our children to enjoy it. When we begin to consider our cars as "transportation" and not merely as "busses" we begin to think of goals, and goals usually lead to adventure!

There are so few years before these children of ours begin to have their own interests and prefer their own "set" activities and edge the family out, it seems a pity that we have not learned to make these lovely summers of ours into precious childhood memories of family adventures, shared and enjoyed by all. With this New Leisure, and this new efficient organization of our home duties, can we not begin this summer to find out the glories that lie all about us in this great country of ours?



I had planned an article—not so much on "where" to go in this vast, beautiful land of ours, as "how" to go. I wanted to proclaim publicly that family outings can be made into happy, cherished childhood memories—instead of ending up miserably for the children and irritably for the adults. Mrs. Oram came along with an article on the practical side of comfortable family traveling, a most important phase I should probably have overlooked in my zeal for happier family outings. Now here they are—her good sense and my passionate plea. We hope to pass you on the road—and you'll know us, for we'll be singing and ever so happy—THE EDITOR.



Some will play in their own backyard

When there is a real backyard for play, home becomes the center of youngsters' activities rather than a place to eat, sleep, and be scolded. A swing transports them from the land of naps and spinach to the haunts of birds and cloud fairies

Natt Noyes Dodge

To some of you who read this, it may seem a far cry from a backyard playground to character development and good citizenship, yet the relationship is very close. Home influence has been credited with playing the important rôle in moulding the character of the child. In the backyard playground the influence of the home may be brought to bear under conditions most favorable for producing results. As the stories that the youngster reads set many of the standards and the ideals that he follows through later years, so the games that he plays have much to do with the development of self assurance, imagination, ingenuity, social poise, and the rudiments of good sportsmanship, fair play, and coöperation. Play may be made one of the parents' strongest allies, and the backyard playground puts many of the children's play hours under their control and supervision.

Happiness has always been the Holy Grail of the human race. Children find their greatest happiness in play. By providing them with a sunny, outdoor play area free from the don'ts and mustn'ts of the house or of the landscaped yard or garden, we, as parents, may go far toward the performance of one of our primary duties: to give our youngsters a happy childhood. When happiness is found at home, the problem of keeping the children off the street and out of mischief is reduced to a minimum. Home becomes the center of the youngsters' activities rather than a place to eat, sleep, and be scolded. Neighbor children are attracted to the backdoor play yard where, under the watchful eye of mother, all the little folk pick up unconsciously valuable lessons in generosity, fair play, and comradeship. Friendly rivalry develops proficiency and skill in the use of such pieces of equipment as the horizontal bar, the rings, and the trapeze. A desire to excel engenders tenacity of purpose, and the attainment of success teaches the important fact that accomplishment comes only through persistent effort. The boy who runs in with shining eyes to hustle mother to the backyard to watch him perform a new "stunt" just mastered has found joy in the birth of a self confidence that will linger long.

Although the backyard playground is an outgrowth of the community playfield, and was originally intended as a haven for pre-school youngsters, it has proved as popular with the older children as with the little tots. Here the call of the primitive has full sway. If there is a tree in the yard, a platform or structure of peculiar design and unorthodox workmanship adorns its branches, and is reached by means of a knotted rope climbed hand-over-hand (to be pulled up to prevent an attack by "the enemy"). A fireman-style exit is provided by a vertical length of water pipe. A yard not favored with a tree usually boasts a structure of some sort which may serve as a gang hide-out, police headquarters, trapper's cabin, Indian camp, or a besieged fort according to immediate needs. A discarded automobile body, home-made boat, or even an old packing box will release the loosely tied bonds of childhood imagination, and many happy hours are spent searching for treasure among tropical islands, or following the trails blazed by Lindbergh or Byrd. One mother reported that the neighborhood "gang" of six-year-olds converted a discarded refrigerator shipping box into their office, and she was forced to break up a business meeting amid tearful protest in order to get her

Constructed of scrap lumber and broom handles, this traveling ladder affords exercise and entertainment for the youngsters. Self confidence and pleasure born of accomplishment is pictured on the smiling face of this child

son into the house for dinner. To have both male members of the family unavoidably detained at the office appealed to her as carrying matters a trifle too far.

For the pre-school child, the backyard playground is a great blessing. Safe from the multitudinous dangers of the street, the little folk have a world of their own of which they are the undisputed rulers. The sand box furnishes the materials for all sorts of projects from a six-course dinner to a mountain range. The swing, dear to the heart of every youngster, transports them far from the land of naps and spinach to the haunts of birds and cloud fairies. The horizontal bar gives them lessons in self confidence, many a four-year-old "skinning-the cat" and hanging by his knees with all the assurance of a professional acrobat. One kindergarten teacher stated that she could identify children who had backyard playgrounds at home by the confidence with which they handled themselves in the simple running and jumping games of the schoolroom. Pediatricians tell us that the pre-school years cover the period of physical adjustment. The backyard playground is the ideal laboratory for acquiring that fundamental coördination of mind and muscle.

Perhaps the shallow wading pool affords the smaller youngsters as much happiness as any item of the backyard playground, except the sand pile. Synthetic hurricanes play havoc with fleets of chip boats, and pea pod armadas lay siege to cigar-box forts. Clad in bathing suits, the little folks fear no taboo, and the freckled noses and tanned arms and legs send the cod-liver oil bottle into a corner of the refrigerator for a six months' rest.

Age and sex of the children, of course, determine the equipment which the play yard should contain. The teeter, swing, sandbox, slide, rings, acting bar, trapeze, and other standard apparatus form the foundation of any yard. Such equipment may be purchased, or may be made at very little expense by the father or older brother who is handy with tools. One man made forty-three pieces of play-yard apparatus, including a playhouse for his little daughter, with a cash outlay of less than ten dollars. Much of this expense was for hardware and paint, as he obtained the lumber from a nearby building that was being razed. Several pieces of equipment were products of his own ingenuity, and proved to be just as popular as the standard items. Older children frequently enjoy helping with the development of the yard, and through this channel a comradeship is built up between parents and children that might never have developed without the bond of this common interest.

A father may find most interesting and practical use for his spare time constructing happiness for his children in the form of a wading pool, horizontal ladder, balancing beam (a length of two-by-four fastened to blocks that serves as a ground tight rope), play house, merry-go-round, or similar apparatus. One father built several model airplanes, a wooden dirigible, and a hangar that give his small son many hours of happy and imaginative —even constructive play.

With the origin of the Backyard Playground Idea in 1927, many communities evidenced an interest, and numerous city-wide home play-yard projects were organized. Some of the cities including Buffalo, New York, Parkersburg, West Virginia, and Oakland, California, received wide publicity because of the extent or excellence of the results obtained. Since that time, organized effort toward continuing the project as a national program lapsed, and activity became purely local in nature. However, away up in the northwest corner of the United States, in Seattle, Washington, a group of young mothers realized the value of the backyard playgrounds to their own children, and determined to spread the gospel of the home play yard throughout the city. They wrote for information to the cities that

Although there are other yards in the neighborhood, this one is apparently the most popular, especially with the young ladies

Swing, teeter, pool, and playhouse are four fundamental items of backyard play equipment that every child enjoys

Apparently a construction problem of immense magnitude is being undertaken quite skilfully by the serious-minded construction "gang" in this back-lot sandpile

had conducted backyard playground campaigns, and decided to institute an annual, city-wide, backyard playground contest. Thus, in the spring of 1929, under the sponsorship of the Seattle Council of Preschool Associations, the first successful competition was held. A total of 368 yards was entered. The following spring, 894 play yards were listed and the city began to wake up to what was going on. In 1932, 2258 Seattle backyards containing playground equipment vied for the several awards, while in 1933 Mayor John Dore proclaimed April as "Backyard Playground Month," and the contest assumed the proportions of a municipal project with 3502 entries providing a task of no mean proportion for the judges. Open house was held in the various prize winning yards on two consecutive days so that Seattle citizens might have an opportunity to visit and inspect them and delegates to the Convention of The National Congress of Parents and Teachers, evidenced a great interest in the project. Mrs. C. H. Curtis, chairman of the Backyard Playground Committee of the Seattle Council of Preschool Associations, reported that letters were coming to her from cities throughout the country requesting information as to the basic details of the project.

Briefly, the Seattle program has been carried on by the local preschool mother groups under the guidance of the Central Council. Each school district in which there is a preschool group holds a local contest. Winners compete for district honors, and these in turn are judged for the sectional leadership. In the final judging for all-city honors, the winners of the sectional competition are considered. In addition to the playground contest, inter-school rivalry was stimulated by the award of a silver cup to the school whose district listed the greatest number of play yards, and a trophy to the school whose district showed the largest increase of entries over the preceding year. In addition, a plaque is annually awarded to the school whose district has the largest number of yards in proportion to the school enrollment. An example of the interest and coöperation given by the teachers and school officials is afforded by the Jefferson School of West Seattle. During Backyard Playground Month, a contest was held between the various grades in the school to ascertain which room would lead in the number of pupils who had yards at home. The teachers evolved backyard playground problems for arithmetic, used the names of play yard equipment for spelling lessons, and assigned backyard topics for language and composition work.

Not only have the Seattle Public Schools coöperated most heartily, but the project has been given impetus by the assistance of the Seattle Park Board, the Seattle Police Department, one of the leading newspapers, the local branch of the American Automobile Association, and numerous public spirited business men. In several instances the families of an entire block have coöperated, each striving to create a different type of play yard with a particular center of interest, not only to increase the chances of winning in the contest, but to assure all of the children of the community a wide variety of equipment and opportunity to play.

Seattle brought the Backyard Playground Movement to the Northwest. It has undertaken, experimented, and accomplished. It is glad to help others to benefit from its experience, for it has found the project to be most worth while. From the standpoint of safety alone, the campaign has been an outstanding success. The Junior Safety Division of the Police Department reports that since the inception of the program, accidents in which small children have been involved have decreased forty per cent. Other records of accomplishment are difficult to tabulate, for they will be apparent only when the youngsters of today take over the reins of city government tomorrow. Character development, better health, improvement of home relationships, child safety, and encouragement of play are the five goals which Seattle has set for its youngsters through the backyard playground project. Attainment of the same goals on a nation-wide scale will determine the success of the Backyard Playground Movement.

A similar program may be worked out by local parent-teachers' associations and furnishes good food for thought for those women's clubs seeking a new community activity. Railroad station plots have been planted to the last inch, garden clubs almost attained their goals of perfect little gardens, home decoration, and home management were discussed until there seems nothing new to do. Why not a backyard playground campaign? Our children need backyard attention even more than the garden!

The sandpile is the foundation of any backyard playground. It furnishes the materials for all sorts of projects—from mud pies to deserts and mountains

Attractiveness combined with practicability fits the backyard playground into this landscape

There is nothing more inspiring to parents than memories of a happy childhood. Fathers and mothers of tomorrow will look back at their home-yard playground days never to be forgotten and cherished as among the happiest of their lives

~ While some are off to camp!

The discipline the camp will teach is the discipline of life. They will be better companions when they come back, for they have learned a deep sense of their unimportance in matters affecting the welfare of the whole group, a real regard for the rights of others—and that is the first principle of good citizenship. The appealing etching by J. H. Dowd loaned through courtesy of Schwartz Galleries

Dorothy Blake

FIRST you decide definitely that Junior and Sister are far too young for camp this year—because it always is hard to realize that your own children are growing up and do not need you quite so much. But when it comes time to untie the apron strings there is nothing like camp to help you do it with joy and thrill to the child and happiness and pride to you.

After you have gone through the stage of deciding they can't go this year, because you can't afford it anyway, you talk to friends and neighbors and find their children are off for the great adventure the week after school stops. And you say to Bill, "I think the experience of being more or less on their own—with careful supervision of course—would be wonderful for them." Bill says, "Humph!" And you say, "It wouldn't actually cost as much as it seems because with just the two of us here I could cut down on the housekeeping expenses such a lot and it would be some expense to have them home for the summer with trips and ice cream cones and all."

Bill, if he is as wise as most husbands, will figure at this stage that they are going anyway and tell you to go ahead and look into the thing. So you do. You send for catalogues and talk to friends whose children have gone before and you go through the camp departments in the stores to see the equipment necessary. You're as excited as a child on circus day and the youngsters are twice as excited because this is one of the major experiences in their process of growing up—if you'll let it be. If you, and your Bill, are big enough and wise enough and controlled enough to get out of the picture and stay out. Because no camp can give a child the things it should if doting parents insist upon acting like doting parents.

What should camp give? First—a new world where a child can gain a sense of his own importance as an individual with responsibilities and, at the same time, a deep sense of his relative unimportance when it comes to matters affecting the welfare of the whole group. Second—a health program that is based on outdoor activities, simple and plentiful food, regular hours. Third—Discipline that is based entirely on the law of cause and effect and has no relation to parental emotion. Fourth—an invaluable training in the most important art of all—the art of getting along, in close daily contact, with all sorts of people who may have ideas and habits entirely different from the ones to which the child has been used.

Camp comes as nearly as possible to that larger world, beyond the confines of home, for which you are preparing your youngsters. That is why the biggest help you can give is to keep yourself in the background. Even the wrong kind of letters sent to a child at camp will have their influence. So be cheerful and casual. Tell them the news of home but don't dramatize it so that it becomes to them more real and more desirable than camp. Home sickness is such an easy thing to start and such a difficult one to overcome. And if you miss him terribly and the house feels like a tomb with ruffled curtains, and it will for awhile, be a good sport and keep it to yourself.

"Camp weans the children away from you," complain some mothers, "They forget you're on earth unless they need money or clothes." The surest proof I know that you have picked the right camp for that child! They *should* forget you if they are happy and busy. For the first time in their lives they are functioning as individuals instead of adjuncts. They are having to create a niche in a world of their making, not yours, and that is in itself a pretty engrossing job. So be exceeding glad and rejoice if, for two months of the year, you are forgotten and keep yourself busy and forget them too. You'll be better and more companionable friends when you get together again. For the old parent-child relationship has vanished between adults and what we all have to work toward is mutual interests and respect and affection that does not become smothered under a sense of *duty*.

Fitting the child to the camp is quite as necessary as fitting him to his clothes—and this goes for sister too. A large camp, with its necessarily more complex and rigid organization, is good for children who need and want competition and stimulation. But for the highly strung or physically below par a smaller camp with less activity and more informality is better. Don't feel that little sister must go to the same one as big sister if another happens to suit her needs and temperament better. Sometimes separating the children of a family for the summer is the best thing

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Old Masters Studio

A beginner's list of perennials

John L. Rea

On my desk are two lists of plants. One contains the names of the plants I have found in my own experience to be the mainstays of all my garden planting, and the second (somewhat longer) list is made up of names of plants that are useful and beautiful and yet, for one reason or another, fall into second place. The plants named in the primary list have been selected for their interesting form and habit and their ability to furnish pleasing and abundant color in as continuous a procession as possible throughout the entire gardening season. They are, besides, tractable and of comparatively easy culture. Every gardener, however inexperienced, will likely find some old favorite relegated to second place, but, on the whole, the beginner will do well in leaving these for later trials and confining himself at the start to simple arrangement and a strictly limited plant list.

Arranged in their approximate order of blooming, my list of indispensables reads as follows: Primroses, Narcissus, Columbines, Irises, Hardy Pinks, Pyrethrums, Peonies, Delphiniums, Phlox, and Chrysanthemums.

In the secondary list appear Oriental and Iceland Poppies, Bleedingheart, Sweet William, Lupins, Hemerocallis or Daylilies, Foxgloves, Shasta Daisies, certain of the more tractable Bellflowers, true Lilies, herbaceous Spirea or Goatsbeard, Rudbeckias, Hollyhocks, and Hardy Asters. (Of course, strictly speaking, Foxgloves and Hollyhocks are biennials).

Every gardener will wish to supplement his perennial plantings with a certain amount of annuals. I have personally found Snapdragons, Verbenas, Stocks, and Pansies especially useful for this purpose. And let me add that for an annual edging nothing quite equals a mixture of the low spreading Little Gem Sweet Alyssum and the taller Lilac Queen, in a four to one proportion of the seed of the two varieties. Try it and be convinced.

My primary list needs a certain amount of elaboration in respect to varieties and strains, and the best methods of getting started with them.

Of the horde of Primula species one sometimes sees offered in catalogues as being suitable and desirable for garden use, I have found the various developments of the English Primrose (Primula vulgaris) most showy and dependable. The Polyanthus in its numerous strains and developments falls under this head. Choose the bright colors and either obtain plants, increasing them by divisions made after the blooming season is over, or grow them from seed of the more choice strains. The English Primrose will be found to bloom early and for a long season. It is a cool-weather plant; its flowers fade quickly when hot days come.

Of the many Daffodils and Narcissus suitable for garden use, the single and double forms of the Poet's Narcissus in my own experience have proven sturdier, more lasting and, on the whole, more dependable. They come into flower after the Primroses are in bloom and fade before the Primrose season is over. Forget-me-nots make a lovely combination with them.

Irises will be blooming before the Primroses are quite gone. The Tall Bearded Iris in a half dozen named varieties is to be recommended. The beginner should not allow himself to be led astray by the fancier's enthusiasm for the very newest creations. At the same time it is an advantage if one can select a number of bright and distinctively colored sorts from a considerable and fairly up-to-date collection. With a very few exceptions the older Irises are no longer worth growing, especially in a new garden.

Columbines bloom along with

the Irises and outlast them. While several types are available, the newer Long-spurred Hybrids are most worthwhile. Good plants for either fall or spring planting are to be had and are not expensive. By waiting until the second season for seedlings to flower, one will usually be rewarded with a better and more varied assortment of colors. Here, as with all perennials to be grown from seed, it pays to be sure one has seed of the best strains available.

Pyrethrums and Pinks fill the gap which sometimes occurs between Irises and Peonies, though one may count on considerable overlapping at either end of their season. In Pinks the so-called Scotch Pink (Dianthus plumarius), in single and double forms, is quite the best for the beginner.

In Pyrethrums or Painted Daisies, most of us must be content with the single forms. European gardeners make much of their double Pyrethrums, but it is almost impossible to import them, and seed of the best double forms rarely comes true. Singles in a good color range are easily grown from seed and flower the second summer.

And now we are into the Peony season. In northern New York this starts around the first of June and normally continues pretty well through the month. There is no call to give any detailed account of these here. No garden would be complete without them, both for the sake of their gorgeous blooms and the interesting and lasting foliage, which may be quite as effective as the blades of the Iris and the soft gray-green of the hardy Pinks, after their flowers are gone. The list of the Peony specialist is a bewildering affair. But if one confines one's selection to varieties rating in the nines or upper eights, one can hardly go wrong. They are best planted in early autumn, in which case they may show some bloom the following season.

As the Peony season is closing, the early white Phlox Miss Lingard, and the Delphiniums will be coming into flower—and a beautiful combination they make! Now there are Delphiniums and Delphiniums. I once saved for permanent planting in my garden some two dozen out of perhaps a thousand raised from seed. Good sorts, once obtained, may be increased by divisions made in early spring.

The great mass of Phloxes follow hard on the heels of the Delphiniums. A possible gap might be bridged over by the use of Shasta Daisies, of which there are several superior named varieties. However, at this time in summer the annuals will be in full bloom and will easily take care of that. Phloxes give perhaps the most brilliant and solid color effects of all perennials: Yellows and clear blues are about the only colors lacking. In selecting Phlox varieties it is well to remember that the newer sorts are likely to have larger individual florets and be, by the same token, more satisfactory. Growing Hardy Phlox from seed is a thankless undertaking, as only inferior specimens are likely to appear.

While the Chrysanthemum is not particularly successful in a garden located as far north as mine, yet it is for most of the United States the distinctive glory of autumn. It is always safer to put the stress on the earliest flowering sorts. Get plants from a specialist and now among the novelties of this season are Hybrids of the Korean in a rich range of colors. Many types and colors are to be had.

Named varieties of the various perennials which have been briefly considered here must be selected according to fancy, largely, but I have my own preferences in nearly every case and I am enthusiastic about those that I do prefer. What is "best" is open to debate, but I'll be glad to tell anybody what mine are.

There may be a multitude of equally good selections. In the index of one current catalog I find, by actual count, upward of 400 flower names and more than half of these are perennials; and then a further complication arises for the beginner who might like to include a largely populated species—species that have a bewildering number of more or less distinct varieties described, and all in glowing terms. Many men, many minds; yes, indeed.

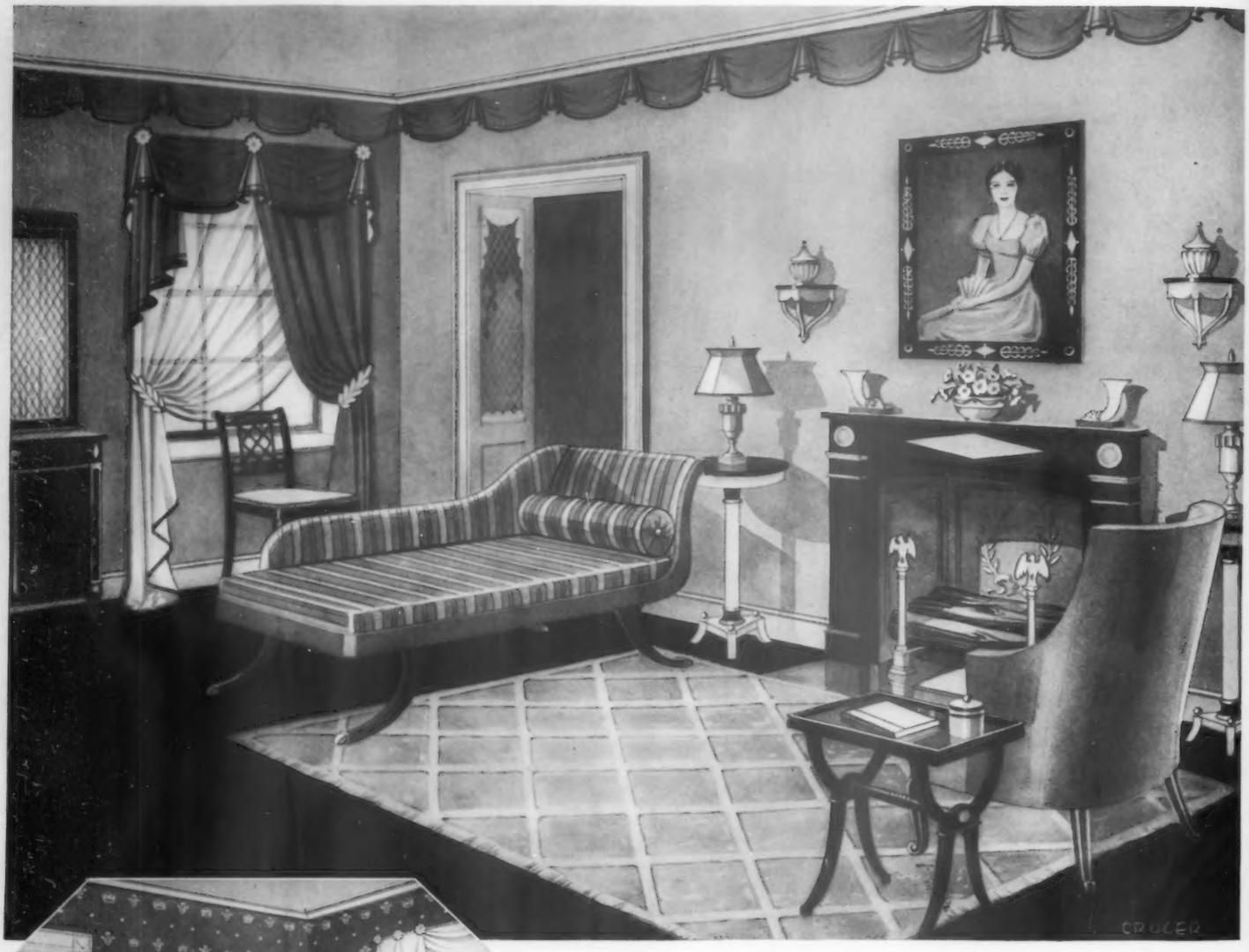
A final piece of advice to the beginner is "don't let the catalog run away with you, otherwise there is a danger of finding yourself with about four times as much material on your hands as the garden can decently accommodate." Exercise some restraint. The most enthusiastic gardener is setting out to try, even once, and if you did start out on such an adventure, it would result finally in arriving at a very limited list, strenuously limited, of the really indispensable.

In fact, there are a lot of things you can get along without and in the beginning of your garden experience it is hardly worth while to experiment with plants and flowers in which the chief interest is a certain sense of curiosity or virtuosity and which have no special place in the everyday garden of everyman.

The beginning gardener gets the best background for future experiment in establishing an intimate acquaintance with the tried and proven stand-bys. By all means get acquainted with the best varieties, because progress may be slow in some cases, and there is just as much labor, time, and space in the mediocre or poor types as with the higher refinements, and though the latter do cost a little bit more, they are often very well worth the additional price.

But, do remember that mere novelty has to be paid for and some of the old stand-bys are just as good as some of the novelties. Novelty may be merely difference, although it oftentimes indicates real improvement.

Rembrandt Studios



Suggestion for treatment of a Regency dining room. This style furniture is now available and is eminently suited either to a small house or apartment

A Regency living room

designed by

William F. Cruger

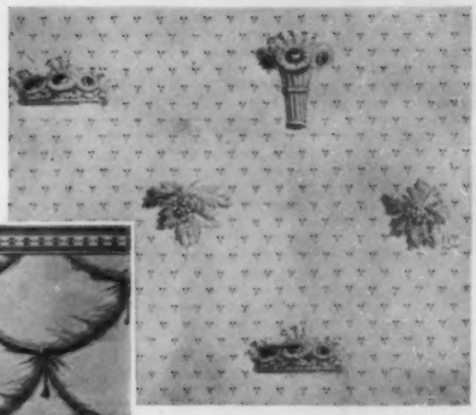
SUCCESSFULLY combining the traditional charm of English Regency design with the demands of modern living is this inexpensive, smart living room. Walls of light sea green, with woodwork off-white. The swag design paper border is a deeper green with apricot and brown accents. The flooring is black linoleum, with a milk white wool rug before the black and white marble mantel.

The sofa and end table in the fireplace grouping are mahogany, as is the cabinet near the window. The doors of this last named piece are filled with a brass wire trellis behind which is hung apricot colored material, echoing the window draperies. The rest of the furniture is a mixture of painted white and black lacquered pieces which are trimmed with constrasting gilt and ebonized mouldings.

The 18th century family portrait has a flat black lacquered frame with gilt ornaments. Alabaster lamps, and all other accessories are white. In the dining room adjoining, the walls above the white woodwork are papered with a small scale design paper whose chief motif is the characteristic three feathers. This delicate pattern in white against an apricot ground provides a flattering setting for the plain, unfigured draperies and the fruitwood furniture with its inlays of brass and painted decoration.

English Regency and its place in the home of today

Classic designs lend themselves to rugs for the Regency room. Those in the top row are in two shades of one color, the two on the left from Cochrane, the third from Firth. In the lower row are, left to right, a Mohawk all-over, a Firth stylized classic design, and another Mohawk all-over pattern



A simple wallpaper design which carries the feeling of the Regency period is delightfully presented in green and peach on a warm cream ground. (M. H. Birge & Sons Co.)

Swags and cords and tassels in a conventionalized pattern are charming for a room of this period. A Mayflower paper

Below: Dull satin brocade in solid colors, of which a blue is particularly lovely, has a stylized plume. (F. Schumacher & Co.)

F. M. Demarest

A glazed chintz adds ribbons and bows to plumes, in interesting colors, green with yellow, tan and brown. (F. Schumacher & Co.)

PERHAPS the most misleading feature of the style known as English Regency is its name. It was neither a "regal" style nor did its dates correspond exactly to the years 1810–1820 during which the Prince of Wales was Regent. The chief features of the Regency style were brilliant color and pure classic forms, based very closely on Greek and Roman tradition. It was distinctly a "domestic" style, designed to harmonize with the small town house which became increasingly popular in England during the last half of the 18th century. The period of the Regency began about 1775, although it was not until 1795 that the style was definitely established, and it remained in fashion until 1830.

The outstanding architect, and one of the chief exponents of the Regency, was Sir John Soane (1753–1837) who began his practice in 1780. His early work followed that of the Adam school, but shortly after 1793 the spark of his own genius was evidenced in a distinctly different expression of the classic style, which was called Regency. Soane avoided the pastry-like compo ornamentation of Adam as well as the heavy entablatures, columns, and other semi-constructional designs of the Palladian school. In their place he introduced plain, flat wall and ceiling treatments. Where panels were used to break up wall surfaces, the mouldings were delicate and of slight projection. Wood paneling was not favored during the Regency. The linear treatments of Pompeii regained favor, and wallpaper, which enjoyed an increasing vogue from the middle of the 18th century, was a popular decorative note.

With both plain and papered backgrounds, color played a joyous rôle. The chief distinction between English and French color schemes of the period was that, where the French used principally off-shades, the English worked in bright, clear colors. Walls and ceilings were usually light, the most popular colors, in addition to white and cream, being: light sea-green, apricot, lemon, pale lavender, and gray of a clear, clean tone.

The classically plain and colorful backgrounds formed a perfect setting for the ornamented furniture of the Regency, the most outstanding feature of which was the use of metal (usually bronze or brass) for inlays and applied ornament. Compo and carved wood enrichment were almost entirely abandoned for metal, which appealed not only because of its novelty and durability, but because it was thought more in keeping with classic precedent. However, the art of metal-working did not achieve the standard of excellence in England that it did in France, with the result that hardware and decorative mounts on English furniture lacked the graceful delicacy of contemporary French pieces. It was only natural, therefore, that painted decoration should enjoy continued favor, as this was an art in which the English were well versed. Regency cabinet work was generally rectangular in form, of good proportion, and derived its beauty from the harmonious contrast of broad planes of beautifully figured

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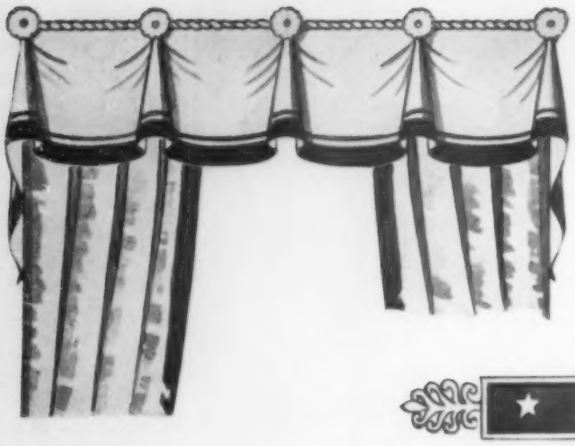
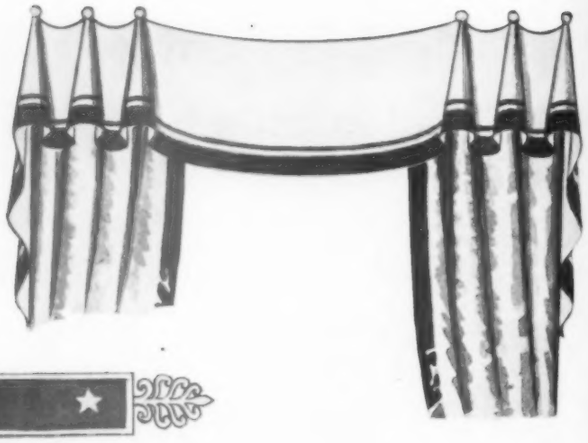
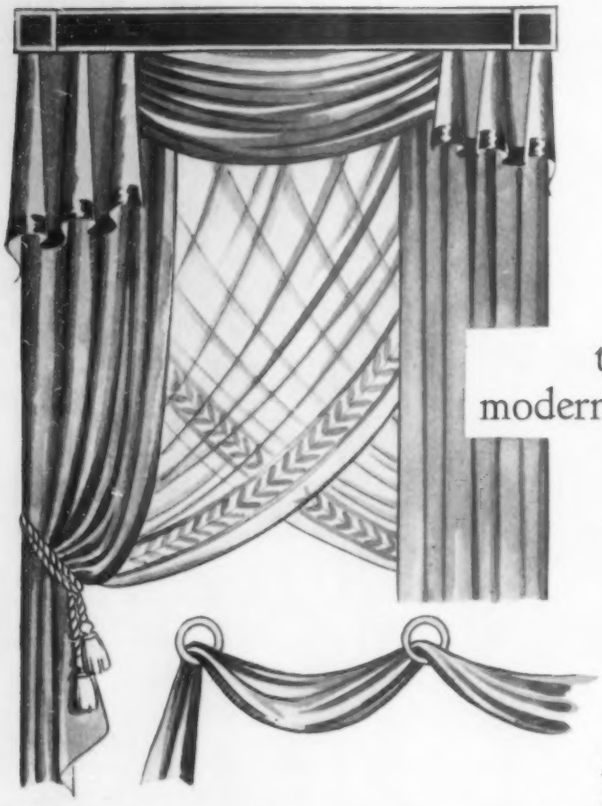
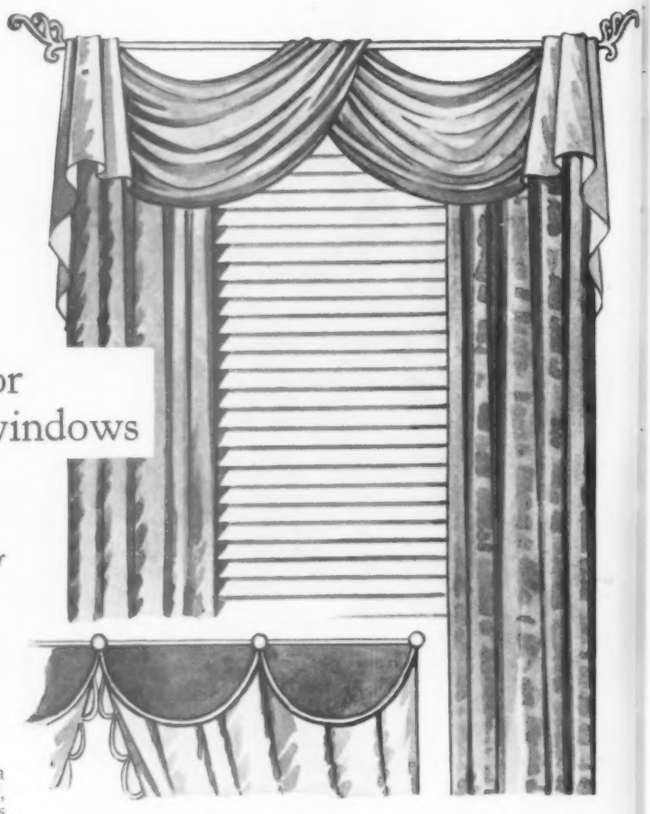






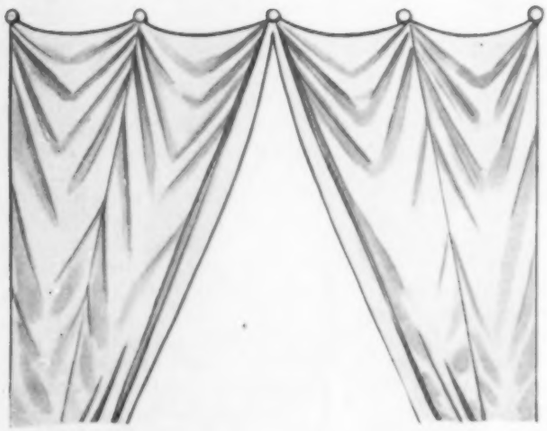


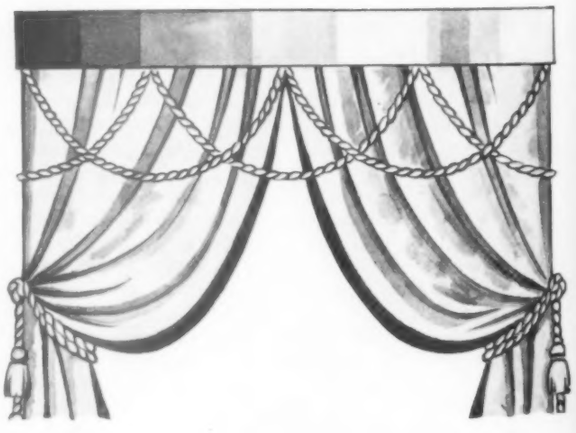
Drapery treatments for modern Regency windows

Designed by

William F. Cruger

ALTHOUGH there was a wealth of beautiful, richly woven fabrics available to the people of the Regency, the plain lustrous materials were the most popular. Small-scale designs of symbolic motifs, and bold, wide stripes of contrasting colors enjoyed almost equal favor. For to-day's adaptations, glazed chintz, taffeta, and satin are suggested as particularly desirable—and the unfigured materials may be cut in bias pieces and joined to form various motifs, as, for example, a star for chair seat and back. Brass nails with star-shaped heads or studded in a star design suggest two methods of echoing the fabric motif.





woods and classic ornament. Ebonized and gilded mouldings were widely used with mahogany, rosewood, walnut, and the honey-colored woods; and black, white, and gold were favored combinations for the painted pieces. Decorators today frequently combine painted and natural finished Regency pieces with refreshing results.

The individuality of designers was practically lost during the Regency, but such men as Sheraton, Hepplewhite, and Thomas King are known to have designed considerable furniture in the Regency manner. Much credit has been given to Thomas Hope who was really a banker, writer, and patron of the arts rather than a designer. There is little doubt but that most of the Regency designs credited to Hope were the work of the French designers Percier & Fontaine, and this partly accounts for the great similarity between the French Empire and English Regency styles.

Designs were based on those found in reliefs, vase paintings, and other examples of Greek and Roman classicism. The most distinctive motif was the Prince of Wales feather design. Other favored motifs such as the Greek key designs, lion masks, stars, laurel, etc., were merely borrowed from the French Directoire and Empire, or from the original Greek and Roman sources.

The Regency grate above is black cast iron with shiny brass ormolu. Made in three sizes. Edwin Jackson

Beds were made either with the characteristic French low, straight head and foot-boards or, like the sofas, were fashioned with roll backs or scroll ends simulating gondolas or sleighs. Favorite supports were sword or top-shaped feet or the cornucopia leg. The Roman curule, which resembled a camp chair with the exception that it had curved legs, furnished the inspiration for one of the most popular types of Regency chair, bench, and table supports. The lighter chairs frequently had caned seats and low, rolled-over backs with a caned back panel which was sometimes combined with horizontal turnings or lattice work. The back was usually open below the lower rail. Beech was a favorite wood for such chairs, and the most popular finishes were japanning and painting. The most characteristic upholstered chair forms were of the bergere or barrel type.

The finest bookcases were of mahogany with applied metal ornaments silhouetted against the beautifully figured wood. Grained imitations of wood, painting, and satinwood veneers were other popular treatments for this type of cabinetwork. An important feature was the use of brass trellis work in the door panels, behind which was frequently hung a colorful material. (The use of shaped valances and scalloped borders of tin with wire trellis work or fabric offers a wealth of ideas to the home decorator who is confronted with the problem of how to give a traditional smart touch to such difficult problems as radiator grilles, sound panels, bird cages, bookcases, and cupboards.)

The piece above can be used as an end table or coffee table. Black legs and base and just a touch of gilt. The top is covered with an old print. It is a real find, if you've decided to go Regency. A. L. Diament

The people's love for flowers was responsible for the great variety of plant stands, baskets, and vases which were designed during the Regency. Designs of the tall plant stands and torchères were inspired by the slim metal tripods discovered at Pompeii. These were usually enriched with animal heads, and the legs frequently took the form of animals' hind legs. Writing tables and secretaries were extremely popular, for the people of the day were fond of writing long letters.

Lighting fixtures of the Regency were of beautiful, classic form, frequently gilded, and gracefully festooned with beaded glass ropes. The main turnings of the hanging fixtures were frequently of wood

[*Please turn to page 48*]

Typical of early 19th century window treatments is this graceful design. The theme of loops and more loops has been consistently developed—even to the curved wire supports. The black lacquered and gilt trimmed table and chairs are worthy contemporary pieces in the English Regency manner. The neo-classic styles are particularly appropriate for entrance halls. Below, classic urns with flowers cut from wallpaper are mounted atop pedestals of marbleized paper. A leaf border paper effectively outlines the mirrored niche and continues around the room

OF PERIOD FURNITURE—IV

A moderately-sized house with the sturdy dignity of the early Quakers

THE HOME OF MR. CLIFFORD WALSH

at Scarsdale, N. Y.

Verna Cook Salomonsky, Architect

IN GENERAL the external characteristics of this house were derived from some of the old stone houses so often seen throughout Pennsylvania. The absence of delicate detail enriching the general architectural motifs, with a concentration of ornament at the entrance doorway, together with the slight lowering of a section of the main roof ridge and eaves, although the main wall is constructed on an even face and without its usual setback, are all reminiscent of the sturdy dignity of the early Quakers, so rigorously incorporated in their dwellings. In the same vein are the sudden change of material from stone to stucco at external corners, the generous chimneys, the hanging gutters of solid wood, and the simplicity of treatment of the lean-to porch. It was also felt that this type of structure has the feeling of being indigenous to the sloping contour on which it is situated.

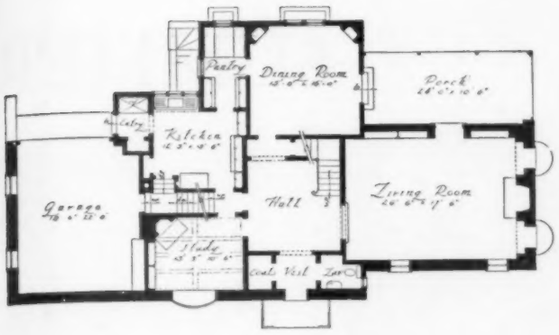
The construction is stone veneered to a frame structure. All of the facing masonry was obtained from the excavation. Fortunately, a vein of hard, rust faced, smooth-seamed stone ran immediately under the house site. The varying shades of the rust faces lend a much-desired mellowness to the stonework.

The roof is of medium-sized black slate, laid with staggered butts. The slate surface itself is slightly waved by the irregular application of mason's lath to the rafters beneath. This undulation, although but slightly marked, is sufficient to soften the severity of the broad expanse of roof surface. The wood hanging gutters, which are supported upon specially designed wrought-iron hooks, have been given a weathered appearance by the use of a stain. The intermediate leaders at the main portion of the house and between the penetrating dormers, are concealed behind the stone veneer, for the reason that if they were as exposed as those at the ends of the structure the result would have been a repetition of vertical lines across the elevation and a nullification of the horizontal effect of the general mass. Where leaders are exposed, they are of lead-coated copper.

The details of the exterior woodwork, which has been painted a cream-white, are of simple and not too delicate an outline. Emphasis has been placed upon the main entrance doorway, including reeded oval pilasters, and moulded dentils under the shelf above the transom. The lantern at the side of the door, nestled in a mass of vines, as well as the railing at the flagstone platform, are of wrought iron augmented with brass trimmings.

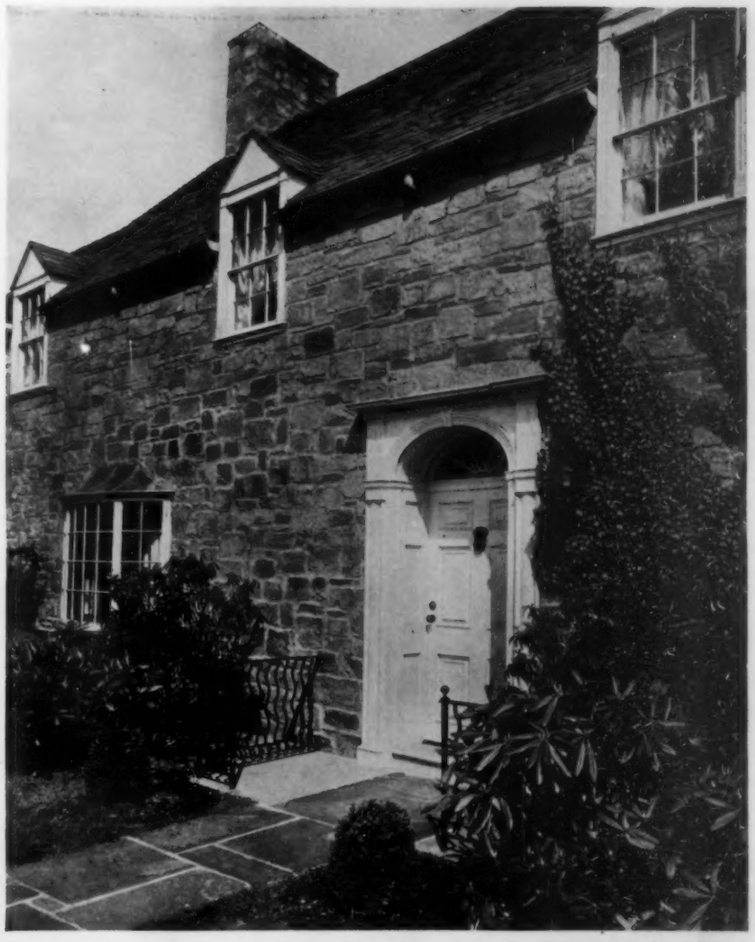
The house faces west, with the

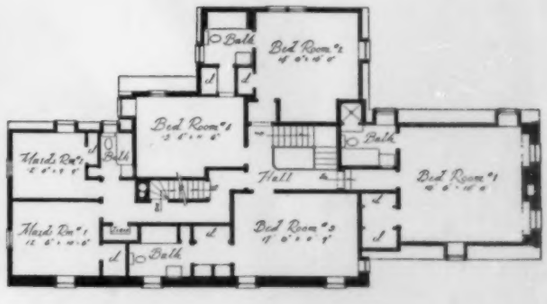
[*Please turn to page 60*]



The openings from the vestibule to main hall and living room are cased with simply moulded wooden pilasters with broad frieze to which a floral motif in relief is applied

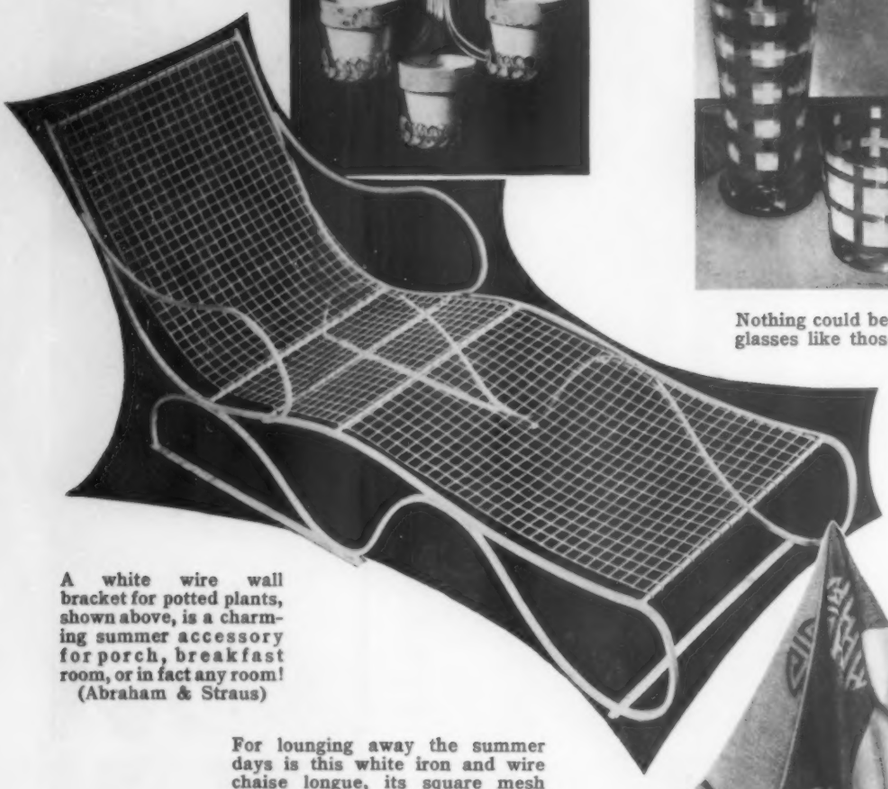
The walls and woodwork of the living room are painted a pale gray-green to provide a cool background for the rich colors of a mulberry and gold Fortuny print on the sofa, hand-blocked linen draperies and a plain mulberry rug. Lucile Schlimme was the decorator





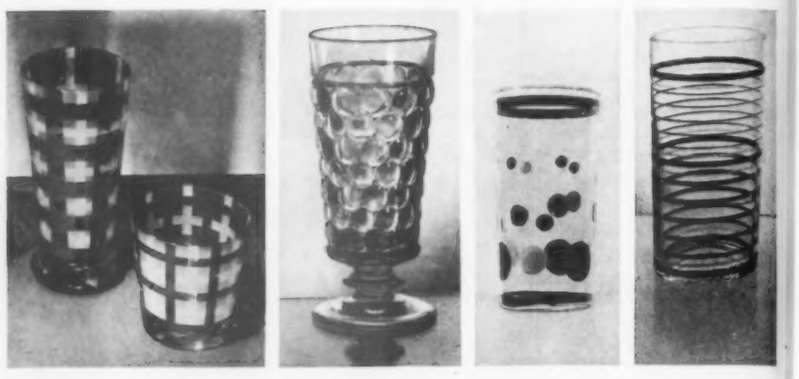
Photographs by
Harold Haliday Costain

SUMMER



A white wire wall bracket for potted plants, shown above, is a charming summer accessory for porch, breakfast room, or in fact any room! (Abraham & Straus)

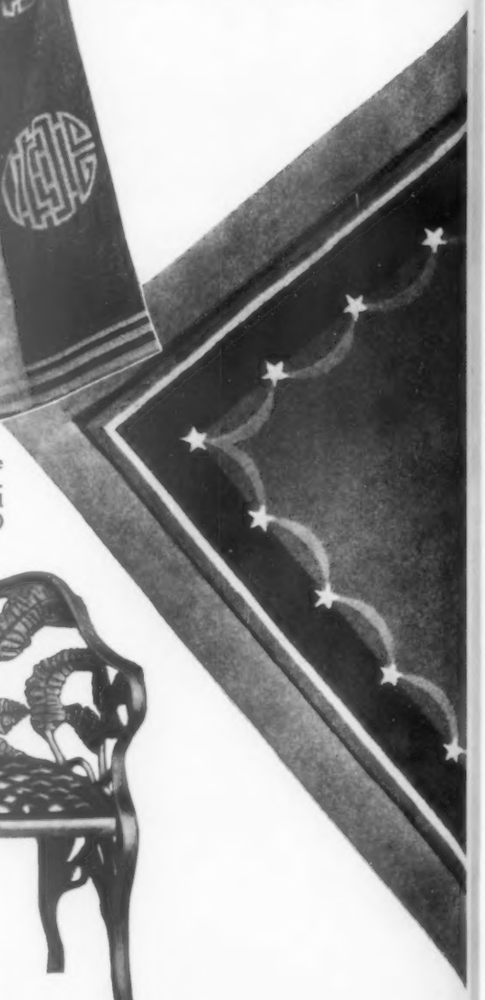
For lounging away the summer days is this white iron and wire chaise longue, its square mesh adding novelty to the comfort of its simple lines. (Mary Ryan)



Nothing could be more inviting on a hot day than a cool, refreshing drink in plaid glasses like those above at the left. You can have colors to match your porch furniture (Edith J. Meyer). This footed goblet, next, can be used for water on the table, or summer beverages. Bull's eye glass catches the lights and shadows and becomes almost cooler than crystal! (Horace C. Gray)

Combinations of colored bands and polka dots in a variety of arrangements on crystal glasses, make a lively showing this summer. Black, white, red, orange, green, yellow and blue are all to be had, in different color effects. Balloon-like polka dots and spiral stripes are shown above at right. (Libbey Glass Mfg. Co.)

A convenience and a comfort, whether you have a cottage by the sea or just a very lively shower, is this huge beach towel in a smartly up-to-date Chinese modern design. (Cannon Mills)

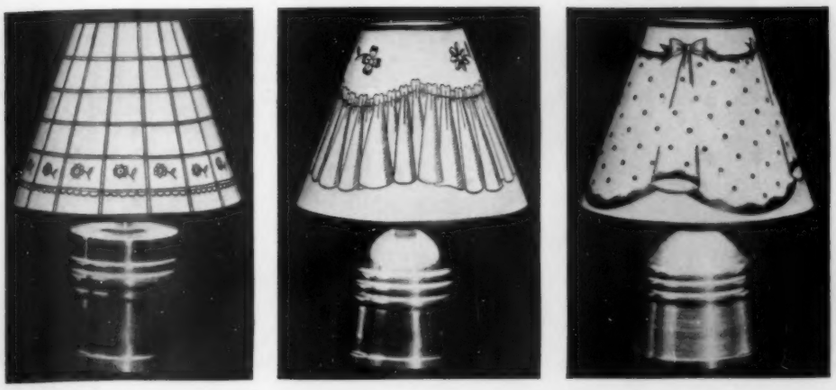


A special design, showing swags and stars, suggests the classic room, of which there will be many this summer. Its shaded colors and unobtrusive design make a restful setting for summer days. (Chase Seam-Loc Carpet)

Here are a birdbath and sun dial combined, and a gazing ball to reflect the changing beauty of your garden. (Vermont Marble Co.)

Iron fern leaves painted moss green provide a firm back rest for this garden settee—perfect for the old-fashioned garden. (Stewart Iron Works)

MISCELLANY

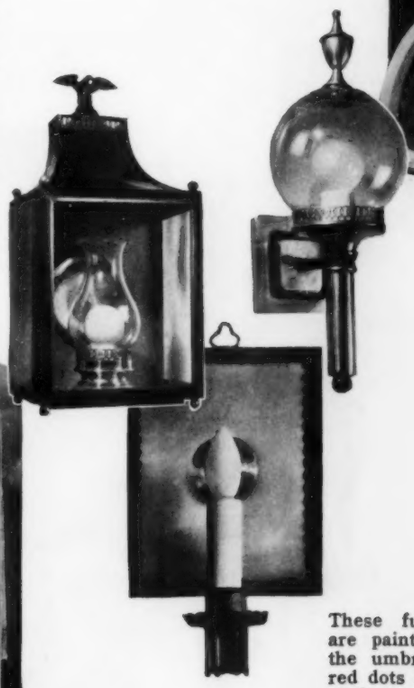


New lamps are responsible for endless light, summery effects. These three have nice substantial looking bases, and gay little paper shades with the ever popular plaids, ruffles, bows, and ribbons. (Amy Drevenstedt)

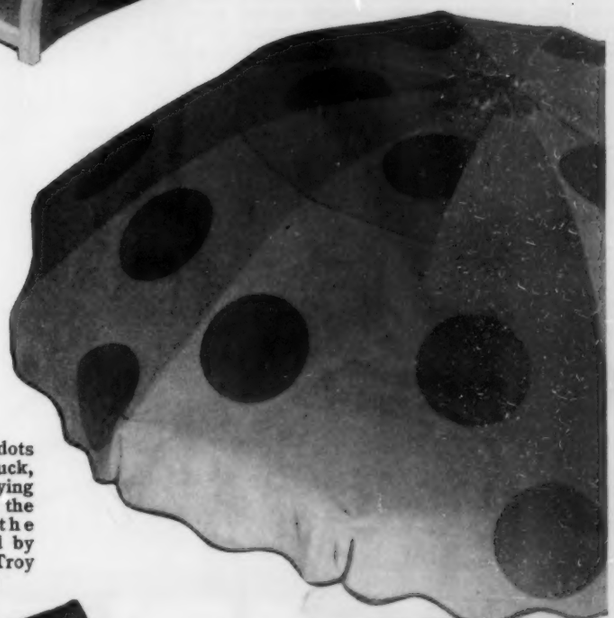
A painted wire mirror wall sconce with a removable bowl for cut flowers or ivy is a summery accessory anywhere. (Abraham & Straus)

"Lazybones," a white lounging chair with cartridge cushions. (The H. C. White Co.)

A Georgian lantern in black and antique brass with scarlet interior, a sort of coach lantern with crystal globe mounted on antique brass with black bands, and a "witch light" with bull's eye framed in metal painted red, green, or yellow are new period fixtures. (Chase Brass & Copper Co.)



Room for plenty of towels is a summer necessity, and this towel rack will be a useful addition for guest room, or beach house (Church Seat Co.)



These furniture dots are painted on duck, the umbrella carrying red dots on white, the chair reversing the order. (Designed by Gilbert Rohde for Troy Sunshade Co.)

A comfortable back rest for the beach has an adjustable canopy, and a gay decoration. (Gold Medal Furniture Co.)

SUMMER

Venetian blinds, wide curtains draped back to show the polka dotted lining, a candlewick slip-cover and Japanese matting on the floor, arranged by R. Franklin Rodgers, decorator, of Dallas, Texas. (Venetian Blind Manufacturing Company)

Nothing could be cooler on a summer day than these frosted glass vases, for a few flowers or for great clusters of them. (Fostoria Glass Company)

Refreshments refresh all the more when served on a double-decker chromium tray, with beverage glasses and rings for napkins. (Chase Brass & Copper Co.)

For the modern room an interesting lamp with brass shaft and square shade made of rope (Mollie Boynton); for the Colonial or 18th century interior an urn-shaped nickel base with metal shade cut out in Star pattern (Crest Co.); and for the Early American cottage, a miniature three-legged stool with spinning wheel shade. (J. Omer Duhamel)

F. M. Demarest

"Marvelite" is the name of a novel lamp that glows all night, after the light is extinguished. Urn-shaped bases come in different colors. This photograph was taken in the dark. (Chicago Parchment Shade Co.)

An inviting reed settee for summer comes with "quilted" cushions in solid color, contrasting with the settee itself, and there is an arm chair to match. (Ypsilanti Reed Furniture Co.)

You can tote this lounge cart all around the garden, for it is equipped with wheels and a handle. In natural finish or white, it is cartridge-upholstered in a gaily colored fabric. (Gold Medal Furniture Co.)

MISCELLANY

One can never have too many flower holders in summertime, and here are two charmingly Victorian containers, a low bowl and a taller vase (Mary Ryan)

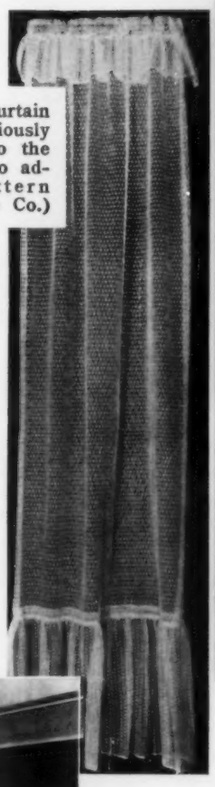
F. M. Demarest

Milk glass has a cool look, especially in these glasses, right above, with thumb print design. (Mitteldorfer Straus)

Richly colored flowers and fruit make summer meals a delight when served on this picturesque dinner set. (Wm. S. Pitcairn Corp.)

Guaranteed against cracking under ordinary oven conditions is this colorful plaid china, for kitchen or buffet service, including two covered dishes and mixing bowls which might double for fruit or salad. (Hall China Company)

Deeply ruffled at top and bottom is the sheer curtain at the left, while that on the right is ingeniously designed, by means of eyelets woven into the fabric, and just visible at the curtain top, to adjust itself to different lengths. The pattern comes in two-tone effects. (Scranton Lace Co.)



A portable outdoor pool with its armada of battleships for the older children or toy ducks and fish for the little tots will afford many hours of summer entertainment. (E. F. Hodgson Co.)

The very shape and construction of this chair spell summer rest and comfort, and besides it has a definite air of smartness. (Ypsilanti Reed Furniture Co.)

Here are interior and exterior views of a beach cabana made of phemaloid compound lumber, designed by Kenneth H. Welch. It contains a main cabin, two sleeping sections, each with upper and lower berths, dressing room, and built-in seats, to say nothing of screen doors and awning! Haskelite Mfg. Co.

Reeves Studios

The inside story of a dismally "awful" little Georgia house

Mary Ralls Dockstader **was fortunate enough to see gloom transformed to cheer and darkness into sunshine when Mrs. Pitts decided to sacrifice a fashionable apartment address for a garden with roses, and exchanged steam heat for a hot-air furnace and an open fire. She photographed the adventure and tells of it here**

How often in these last muddled years that are now taking their places in the unlamented past we have heard the plaint: "I'd give anything to have a home of my own, but I'll never be able to afford what I want. I suppose I'll spend the rest of my life in an apartment." Horrible thought but one all too generally entertained and acted upon in this splendid big America, with acres and trees and birds and brooks and, almost, houses enough for all. We feel bereft of our own because, like sheep, we play "Follow the Leader," and desperately try to graze, all of us, in the same pasture. By merely looking about us and moving on a little farther we could find other pastures just as green and sweet, though perhaps not as well advertised.

Even here in Atlanta, Georgia, which is, as one of its citizens remarked, "A city entirely surrounded by land," and singularly beautiful land at that, and distinguished for the unusual beauty of its homes, more and more apartment houses are going up and more and more people are reconciling themselves to the restrictions of apartment living rather than make a compromise with the house of their dreams. But so long as some gallant soul does, now and then, make the compromise, and sacrifice a fashionable address for a garden with roses—exchange steam heat for a hot-air furnace, with the added cheer of an open fire, there is hope for us all.

Recently I was fortunate enough to see such a venture in the making and even to have some small part in it. I became so impressed with the degree of beauty and of comfort that one charming young woman has been able to secure for her family by the expenditure of the fewest dollars (I wish I could tell you how few) plus an innate good taste, that I asked permission to photograph some of the rooms in her little house. It would have been selfish not to have let other home-hungry beings see what can be done with even the most modest sum, and no previous experience, once one is determined on his course of redecorating.

This particular home belongs to Mrs. Ruby Alexander Pitts and stands on a pleasant street of small houses rather far out from the center of Atlanta. It was built thirty-odd years ago and was then really in the country; it is the oldest house in the neighborhood. Because of its age and the distance from the city, Mrs. Pitts was enabled to buy it three years ago for a very low figure, and with it a consolingly large lot. The exterior of the house, like that of many others built a generation ago, was of no particular style but not unpleasing in appearance—a white-painted cottage, hip-roofed, with a veranda across the front and a surprisingly nice little balustrade. There were some fine trees, the fabric of the house was mostly sound, there

were rooms enough—and with that the assets ended.

On the inside the prospect was dismally awful! Mahoganized woodwork and floors, mottled greeny-brown tiled fireplaces, colossal gas fixtures dangling in the center of the rooms, and a comfortless bathroom with "Chippendale" tub raised on claw-and-ball feet above cracked linoleum. A kitchen with varnished pine woodwork surrounding dark-green painted walls and a scarred wooden drainboard contributed nothing in the way of cheer. There was no electricity and no furnace. There was not even the vestige of a garden.

The first interval of this adventure in home-owning was occupied with strictly utilitarian measures—repairing the roof, recapping a chimney, installing electricity and a furnace, making a lawn. There were funds left over for little else than retinting the walls to some more kindly tone than the incredible pinks and blues they had first worn.

But Mrs. Pitts waited with the patience of a dreamer of dreams, closing her mind to what she could not remedy and meanwhile making and remaking color schemes. It was during this interval that the lure of old furniture made itself known to her through a chance meeting with a little slim-legged tulipwood huntboard which had been her great-grandfather's. She knew nothing then of antiques, her furniture being a miscellaneous assemblage of department-store pieces bought for use with no particular thought as to style.

It started with great-grandfather's huntboard. Now there is yellow and silver striped paper; sheer white organdy curtains piped with brilliant red; an aquamarine rug; old blue dinner plates and pewter; and a lovely old cherry drop-leaf table and maple chairs to go with it

But the huntboard was the touchstone, to use a very mixed metaphor, that opened up a new world to her beauty-loving eyes. It was not difficult to trade the country owner of the board some "new-styled" furniture for it, and not more difficult to exchange other modern furniture for a delightful little old yellow pine cupboard. The collection was well begun and one by one as Mrs. Pitts found time from her full days of business to search them out, other old pieces came to join the first two acquisitions.

But long before all these things were acquired it was apparent that the time had come for drastic changes to the interior of the house. It needed a beauty treatment and needed it badly. Even the soft brightness of the rich old maple and pine and cherry could not relieve the dreariness induced by the towering mantels stained a blackish-red, with woodwork and floors of the same distressing hue, and the rough, tinted walls.

A carpenter, a painter and a paper-hanger were called in and the real fun began—fun in spite of all the muss and confusion, seeing beauty emerge from ugliness. The first step was to tear away all of the offending overmantels and mirrors and all unnecessary adornment to the mantels themselves. Since at this time it was out of the question to replace the ugly tiled hearths and chimney facings they were rendered inconspicuous and indeed quite attractive by several coats of flat black paint. Central ceiling lights were discarded and side lights, together with small old lamps, electrified, were substituted. All of the interior woodwork was painted white; the floors were scraped and scraped again down to the really beautiful pine, then thoroughly waxed. The walls of the entire house were papered, not excepting the kitchen, which by reason of its generous size is used also as a breakfast room.

The front bedroom (also shown on the opposite page) is furnished in maple, a tiny blue-green figured wallpaper, red and white tufted bedspreads, and organdy curtains held back with bands of red calico tied into huge butterfly bows. It's very hard to imagine this little house as dismally "awful," isn't it?

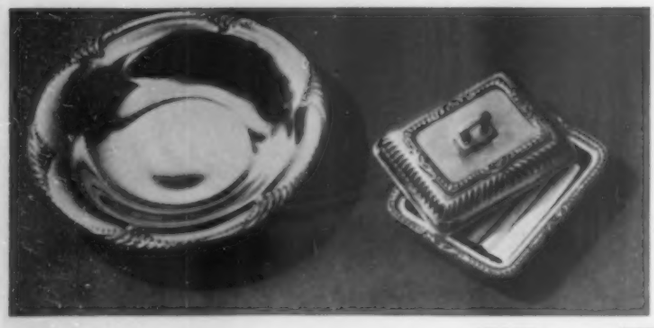
When the last workman had gone and the furniture was back in place, such a transformation as met the eye—and the spirit! Instead of gloom, cheer; instead of darkness, light and sunshine. Of course I suppose there was just as much sunshine before, but less of it got in.

It would be better, I am sure, to begin with the dining room, since the whole thing started with the huntboard. The paper here is a favorite simple pattern, yellow and silver striped, the curtains are the sheerest white organdy, double-hung, and with double ruffles piped in brilliant red. The rug is aquamarine and before the fireplace is a little hooked rug in pastel tones. The andirons—all the fireplaces have been retained—are old cast-iron ones, lyre shaped; on the mantel are two perfectly delightful little pewter and glass lamps with white shades tufted in red. There are some old blue china plates, and everywhere flowers and sprays of fresh green ivy add their charm.

In the front bedroom, which is furnished in maple, the paper is white with a small blue-green

[Please turn to page 53]

GIFTS FOR THE BRIDE



A sterling bowl of medium size has a dozen uses. (Towle Manufacturing Co.) The little covered box, a miniature of an old Sheffield design, is for cigarettes. (Reed & Barton)

Richly substantial candlesticks in sterling have fine gadroon borders. (The Gorham Company)

Tall and graceful candlesticks to go with lace-covered tables and fine china are shown at the right. (Towle)

Generous size and interesting paneling give distinction to a water pitcher, always a welcome gift. (Watson Company)

Rich simplicity dignifies a sterling silver service. (Watson Co.)

A clever arrangement of the handle provides a place for the tongs that go with this chromium ice bowl. It can be used without the tongs for other purposes. (Chase Brass & Copper Co.)

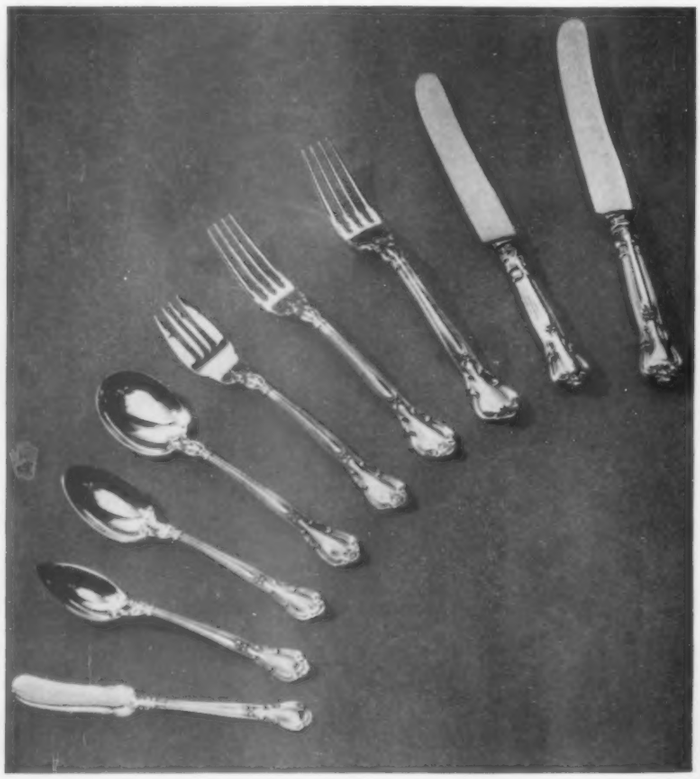
Bowls of all sorts are welcome gifts for the bride, and this beautifully fluted sterling silver one will serve for flowers, fruit, or salad. (The Gorham Co.)

A classic modern design in sterling silver flat ware will have a strong appeal for the modern bride. Serving spoons and forks are especially smart looking. At left, below. (Rogers, Lunt & Bowlen)

Very bride-like is the flat silver service at the right below, known as "Chantilly." (The Gorham Company)

Photos by Demarest

[*Additional gifts shown on page 47*]



Homemaking around the globe

Persia: our eleventh port-of-call

A primitive baking outfit in one of Persia's small villages. The dough is rolled thin and dropped into a pit, heated by a charcoal fire. Below, one of the mud houses in which the poorer classes live in this little-traveled land

Elizabeth Patton Moss

PERSIA—what magic visions the name conjures! Romance of the thousand and one nights, poetry of Kubla Khan, all the glamor and the mystery of the East with its incense, spices, jewels, and silks; its nightingales and jasmine gardens, ancient civilizations, and great empires.

Old Iran, as it is called by its inhabitants, is less well known than most of its neighboring countries. Its name seldom appears in headlines, few books are written about it, and tourists are an almost unknown rarity within its borders. One reason for this is that Persia has never been under the control or influence of any foreign power. As an independent kingdom, it can trace its unbroken history back for 2500 years. It is the same integral nation today as when Cyrus, Darius, Artaxerxes, and Queen Esther ruled its destiny. Under its present king, Reza Shah Pahlevi, it retains undiminished prestige as one of the few remaining monarchies in Asia.

And in many ways the home life and the customs of the people are the same as in past centuries. The noble families live in oriental luxury and ease, the poorer class in the same primitive simplicity and squalor as in Bible days many years ago.

Doubtless, the most significant influence upon the living conditions of Persia is the building material. Everything is made of mud—walls, roads, houses, and roofs! Sometimes, just mud built up layer upon layer, two or three feet thick, and allowed to dry in a solid mass. Occasionally, mud mixed with a little straw and made by hand into sun-dried bricks which are then plastered into place with more mud! The result is that, as one travels over Persia, these mud-built villages and towns can scarcely be distinguished at a distance from the dusty plains and stony mountains surrounding them.

Inside the towns, the streets are narrow, crooked and unpaved, and bordered on both sides by mud walls eight or ten feet high, completely hiding from view the yards and buildings within, so that as one passes along all that can be seen is dust and dirt and mud; and not until admittance is gained beyond one of the many solid, fast-barred wooden gates can be glimpsed the running streamlets of water, the flowering bushes and the fruited trees which are so celebrated in the poetry of Sadi, Hafiz, and Omar Khayyám.

The Persians love the open air, the sunshine, and the running water. Rain falls seldom. All vegetation must be irrigated, and the water which flows down the age-old *kanats* from the snow-covered mountain peaks is a most necessary and valuable asset, and genuinely appreciated. The gardens of Iran are not remarkable except by contrast with the surrounding country, which is so largely desert. To western eyes, they appear meager and barren, but any bit of growing greenery shaded from the blazing sun and within the tinkling sound of fresh water is a garden indeed to the inhabitants of this sandy, arid plateau. Their greatest joy in life is to sit cross-legged on the ground beneath a flowering almond tree or one loaded with fruit—white cherries or purple mulberries or luscious, golden apricots—sipping an infinite number of tiny glasses of sweet tea and reciting to each other in singsong tones the memorable verses of their poets.

Inside the houses, even the floors are usually made of mud, but what matter when they are covered with real Persian rugs, of a loose, inferior weave, of course, in the lower class homes; of priceless, antique silkiness in the wealthier dwellings. Often the walls, also, are left of plain, bare mud. Sometimes this is covered with a thin coating of white plaster called *gadj*. Pictures or books are almost never seen inside Persian homes, but the walls and doorways are often hung with gorgeous, old, hand-made shawls and *kalamkars* (the original of the India prints), cotton hangings with intricate designs stamped on by hand.

The Persian house is organized around three units. The *beta* or family room is first in importance. Among the peasants this is often the one and only room. Here is where cooking and sewing are done, meals eaten, business trans-

[Please turn to page 58]

Photos by Ewing Galloway

VERANDAS

—a great American institution

1 *Frank J. Forster, Arch't.*

2

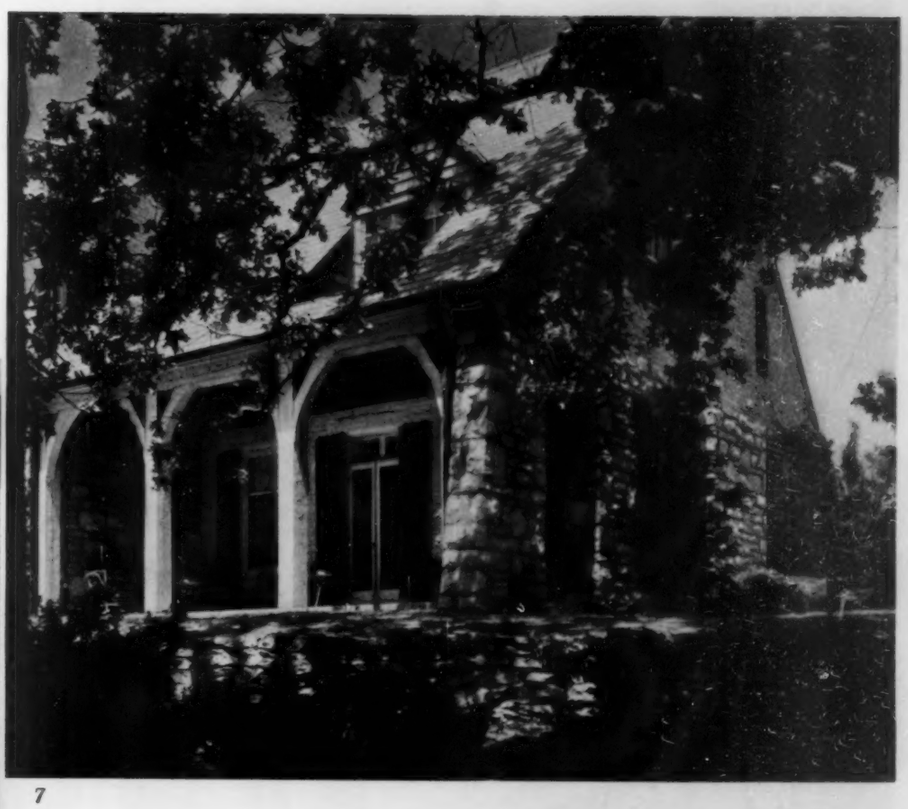
3

4 *Frank J. Forster, Arch't.*

On this page we show verandas for three popular styles of domestic architecture—the French Provincial (numbers 1 and 4); English Tudor (number 3); and the adobe or hacienda style of the Southwest (number 2)

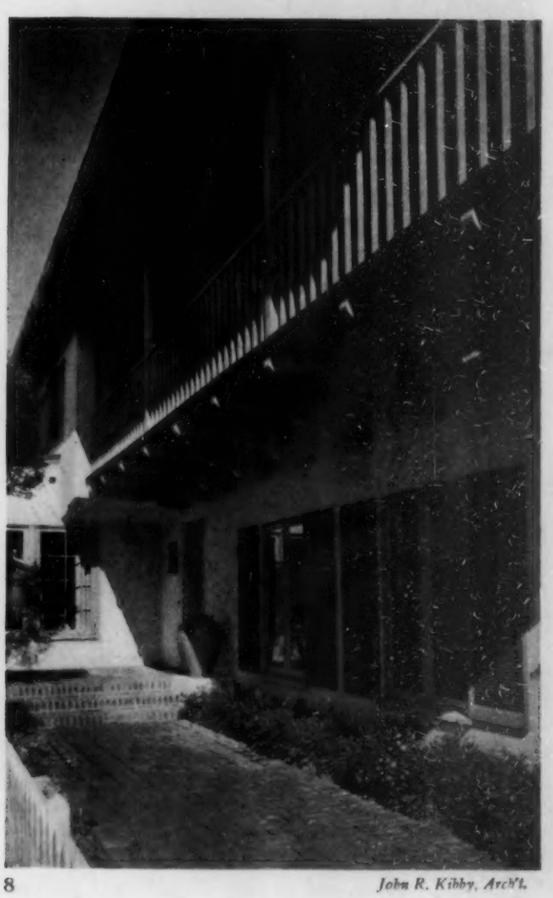
That the veranda can be an integral part of the whole architecturally, rather than just an "appendage" is proven by these four entirely different types. Numbers 5 and 7 offer two attractive solutions for the stone and timber house of Pennsylvania origin; Number 6, an ingenious use of pergola and treillage, and number 8, a favorite combination of timber and stucco as used quite frequently on a California home

5 *James Renwick Thompson, Arch't.*



7

6 *Edward Buehler Delk, Arch't.*

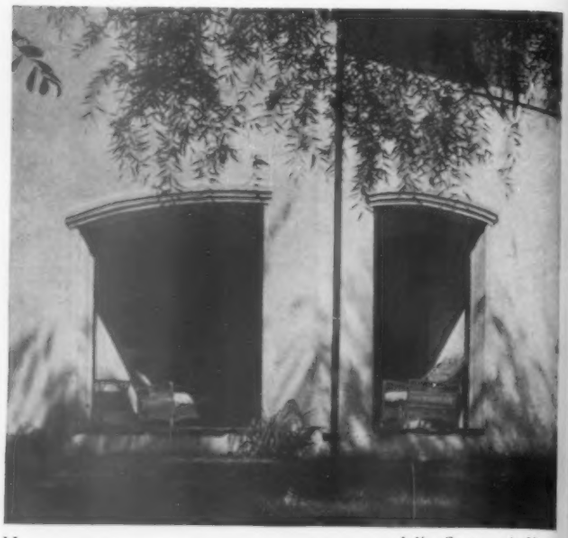


8 *John R. Kibby, Arch't.*

ARCHITECTURAL PORTFOLIO

9

Were more Americans familiar with the beautiful iron "grapevines" of old New Orleans, iron treillage for verandas would undoubtedly be more widely used. It offers great decorative possibilities, especially for the prim severe Georgian house of painted brick (No. 9). Directly below (No. 11) a built-in veranda corner for a stucco house



11 *Julius Gregory, Arch't.*

10 *Edward Buehler Delk, Arch't.*

Above, and at right (Nos. 10 and 12) two types of decorative wood railings for the double-deck veranda

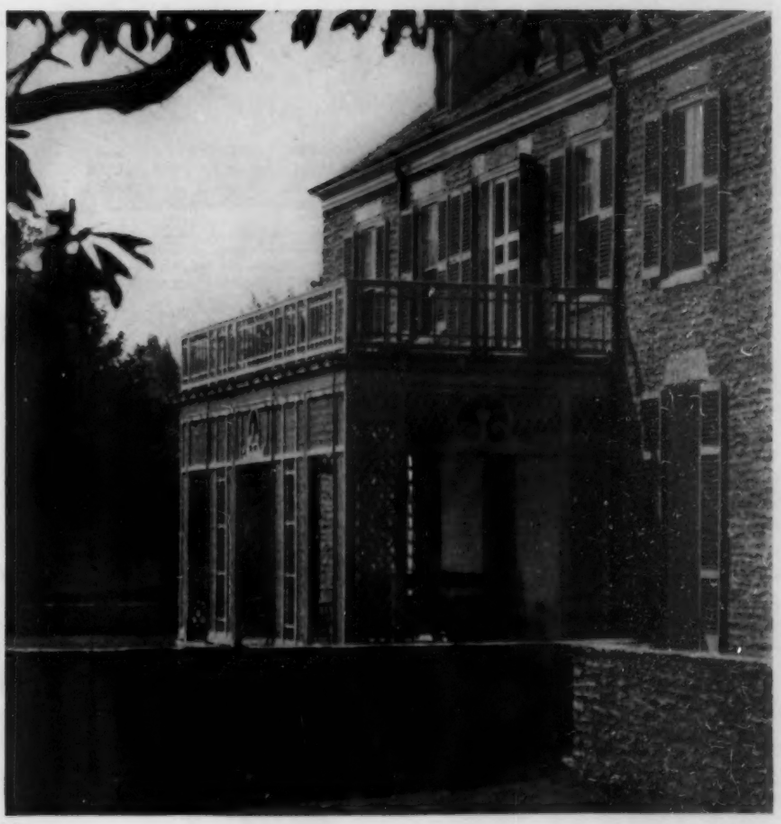
12 *Edward Buehler Delk, Arch't.*

I don't know why it is, for the sun is hotter and there's more of it out there on the West Coast, but somehow their verandas seem to cast longer, cooler shadows than ours here in the East—and look more inviting. See number 15 for proof! Below (number 13) another style for the Georgian house and (number 16) another use for treillage on the open porch. For Dutch Colonial, see number 14

13

14 *Edward Buehler Delk, Arch't.*

15 *Kenneth A. Gordon, Arch't.*



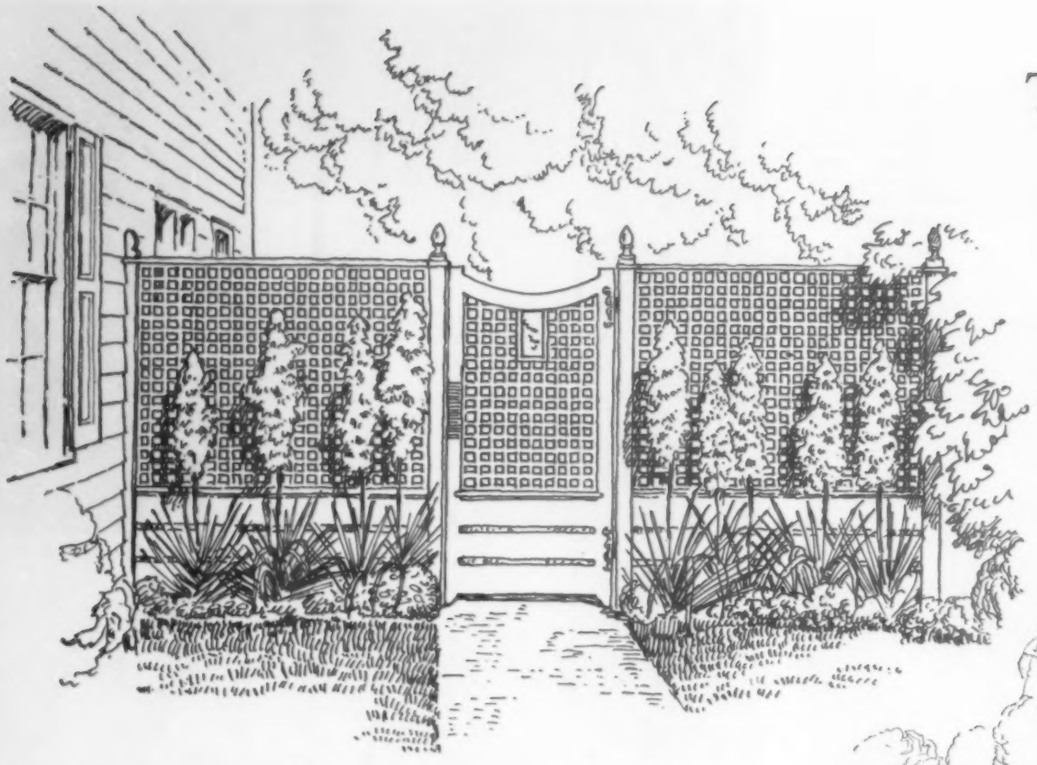
16

For a time, the enclosed sunporch threatened the existence of this great American institution—the veranda. Whether it be due to our recent worship of the sun-cult; that architects are now giving us verandas that are architecturally pleasing and not just a side or front "appendage"; that furniture for out-of-doors no longer creaks and groans with exposure and is truly comfortable; whether it be one or all these factors, the fact remains that we are veranda conscious. "Sitting on our front veranda" is now becoming a major summer activity and the veranda our summer living room

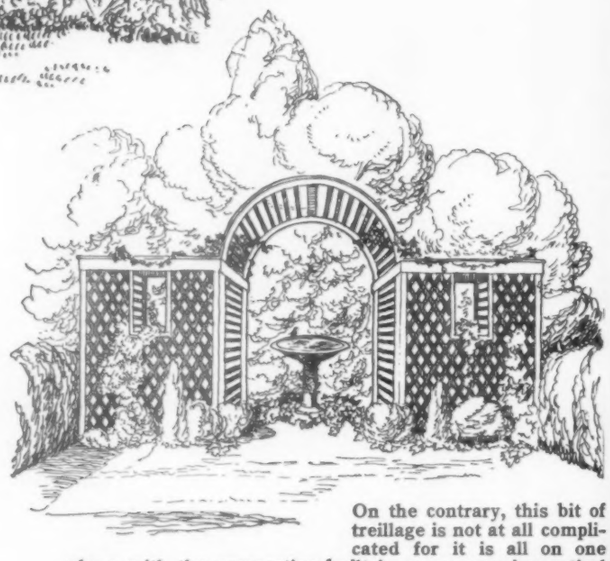
TREILLAGE

for service yard, porch, *and* architectural "bare spots"

Designs by
Llewellyn Price



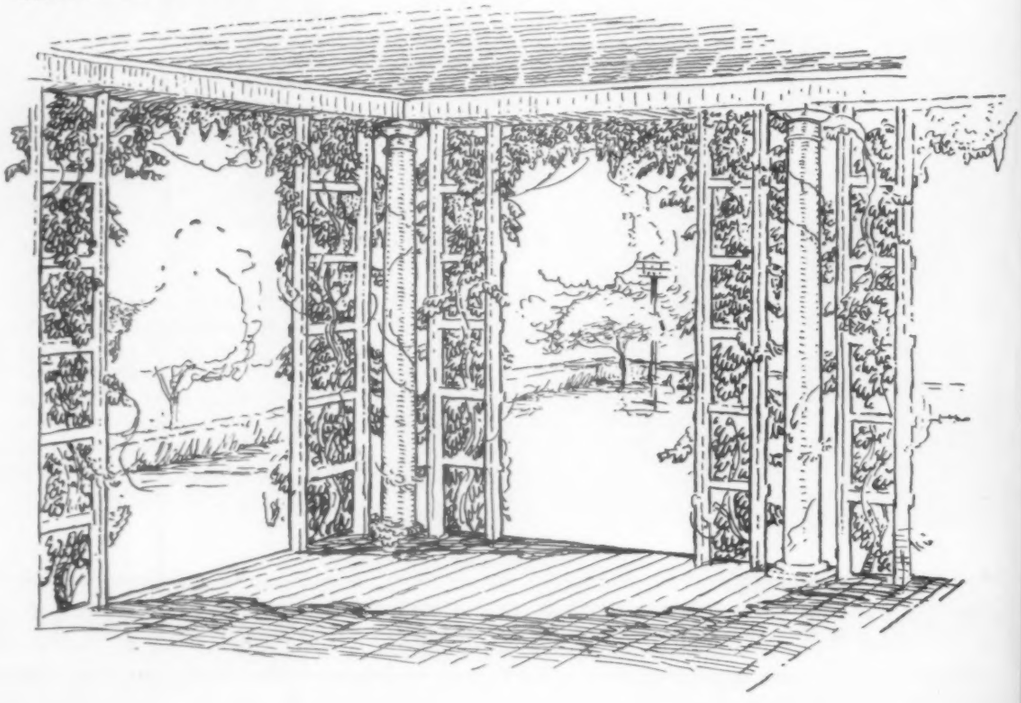
As a service yard screen latticework can prove not only completely practical but may be very decorative as well. In addition, it is a splendid background for planting—especially for tall Lilies, Delphinium, or even evergreens



On the contrary, this bit of treillage is not at all complicated for it is all on one plane, with the perspective built in as an amusing optical illusion. It is a decorative end piece to the garden scheme

Right: Three sections of the single unit frame a plain double window and, decked with Roses, transforms it into a distinctly ornamental feature of the house exterior

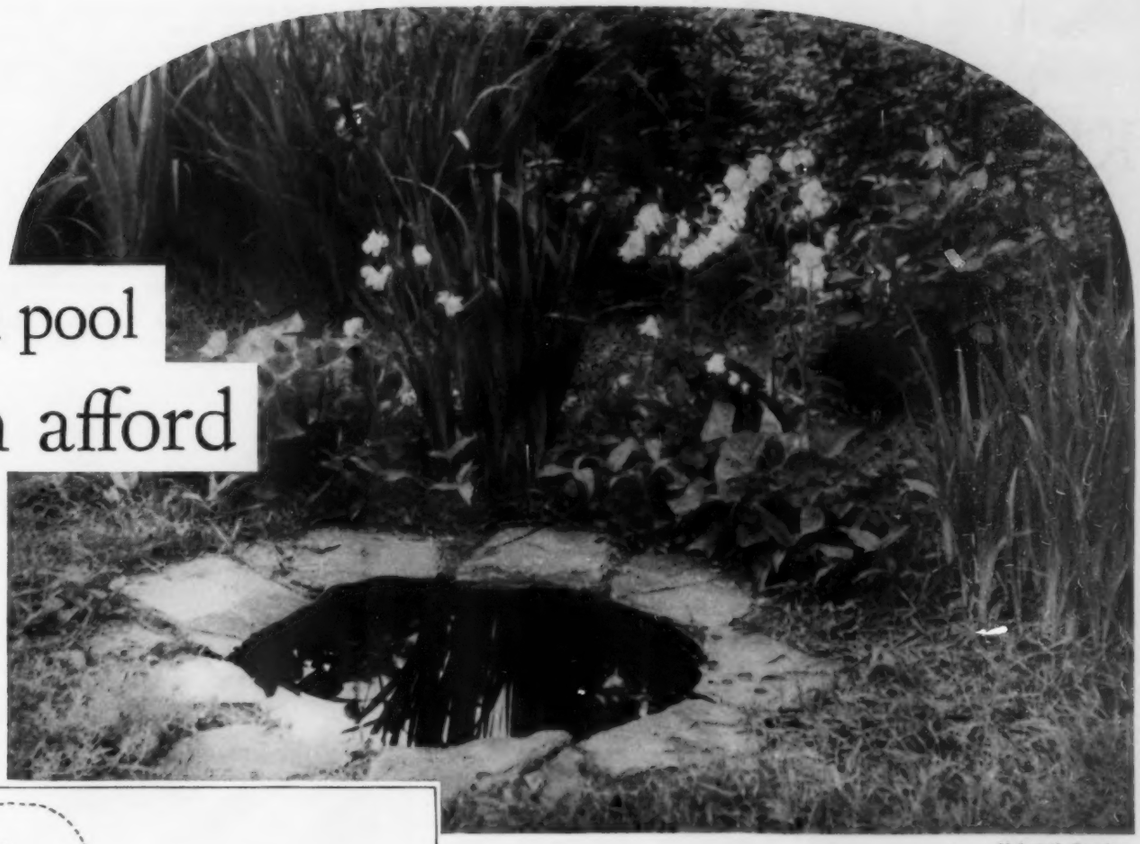
And here a combination of the ladder trellis and the lattice strips, forming shutter-like companions to the French door, and supporting climbing annuals



The average porch will be much improved both as to seclusion and appearance with trellis units flanking each post and supporting the luxuriously growing Wisteria or any other favorite vine

A garden pool you can afford

Elizabeth Anne Lynch, L.A.



Hubert M. Canning

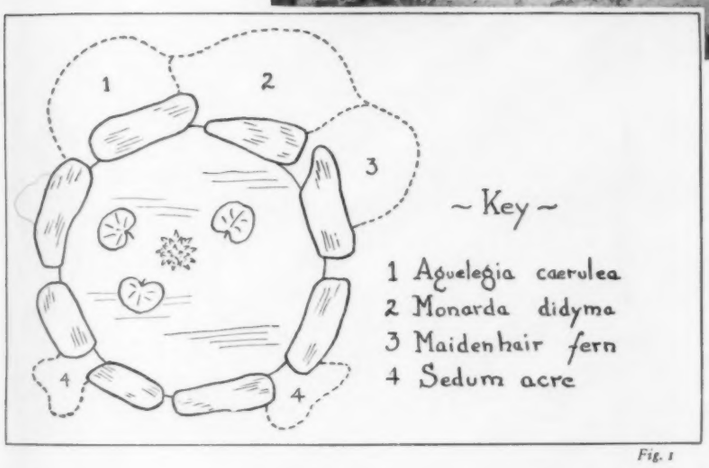


Fig. 1

IF YOU are a millionaire and do not have to count your pennies you will not be interested in the following project. But if your budget is limited, and if you have always wanted a garden pool, you will enjoy working out this simple garden construction yourself.

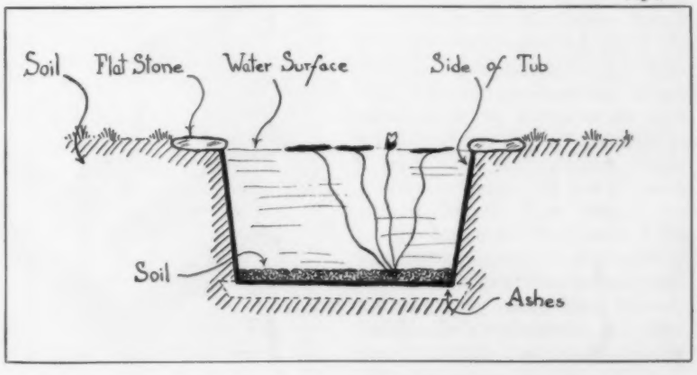
First, you must decide upon the basis for your pool. You may use any small wooden container that will hold water, as a half-barrel or the larger half-hogshead. I have seen the largest sized butter tub (bought at a "butter and eggs" store) used successfully as the basis for a small pool. If a larger circumference of water is desired, a galvanized iron wash tub may be used satisfactorily. In order that the pool may harmonize with its surroundings, it is wise to paint the inside of the tub green. Now you are ready to decide upon a suitable location for your pool.

A shady spot is preferable for water as shade adds a sense of cool tranquillity to the setting. You will find that a small pool is better if used as a terminal feature of an axis rather than as a center accent. A pleasing setting for a bit of water is a plot of smooth green turf with shrubbery as a background. Reflection is an item you must consider in the problem of location, and remember that a spot half open and half enclosed by foliage will afford interesting light effects in any pool.

Having chosen a favorable setting for your pool, you are ready to insert the tub. Excavate a hole deep and wide enough to hold the tub and place it so that the top is two inches below the surface of the ground. If the soil is inclined to be moist, a layer of ashes may be packed in the bottom of the hole before the tub is set in. This will prevent the tub from sinking. Fill in the soil firmly around the outside of the tub. Now what will you use for a coping around the outside of the tub?

Slate, brick, or stone may be used as satisfactory borders or copings. For an informal pool, I prefer stone to either brick or slate because it seems to blend a little more naturally with the setting. For a small pool, a coping six to eight inches wide is good. For larger pools, the stone is effective if ten to twelve inches in width. Flat, slab-like stones as near one size as possible should be selected. These flat stones will replace the two inches of turf which were left above the top of the tub, so that the top of the stone in position will be two inches higher than the surface of the water when the tub is full. (See Figure 2.) When a layer of rich garden soil, not more than three inches deep, is placed on the bottom of the tub, it is ready to be filled with water.

Fig. 2



Since you are building a pool, you will enjoy growing a water plant in it. Perhaps your budget will allow for the purchasing of some of the delicately scented lavender or pink Nymphaeaceae, but if not, cheer up, for truly, in a temporary pool, the leaves of some of the more common Waterlilies will give just as much pleasure as the more expensive and exotic species. The common Yellow Pondlily (Nymphaea advena) was used successfully in one of the small pools I have seen. The broad green Lily pads and the yellow cup-like blossoms are interesting and not unattractive. One plant would be ample and would probably cost nothing as any farmer would be glad to get rid of it from a pasture pool or stream. Of course the white Waterlily (Castalia odorata) would be appropriate for your

[*Please turn to page 66*]

KITCHEN CUTLERY

sharp and shining

Joseph L. Ernst

MUCH emphasis has been placed on the comfort and time-saving points of the larger equipment such as washing machines, vacuum cleaners, and electric refrigerators, and sales effort on these items has proven to the housewife their many advantages over the old-fashioned methods previously employed. However, housekeepers are not as familiar as they might be with many of the smaller, though most essential of kitchen and household necessities, kitchen cutlery, for example.

Go into the average house, and you do not have to be an efficiency expert to discover many wasted steps and many minutes lost because of the absence of some relatively small and inexpensive tool, that would save its cost in time and labor many times over in the course of regular routine. Ask for a bottle opener or cap remover in many a house and see how long it takes to produce one and, when produced, it will be tendered you with many an apology for its appearance or its recognizable lack of ability to perform adequately the duties for which it was built.

For generations knives and other items of cutlery have been made from crucible steel containing a high carbon content, and the famous cutlers of England, Germany, and the United States have vied with one another in the production of cutting tools of the proper degree of hardness that would take and hold an edge for a reasonable length of time. American cutlers in the last century were forced to meet the quality competition of such well-known English and German manufacturers as Rodgers, Wostenholm, Henkel, Klaas, and others, and it must be said that they have met the challenge of the European smiths, and today there are a number of American cutlery firms who produce merchandise that will stand comparison with the product of factories throughout the world.

About a decade ago there was introduced by steel manufacturers an alloy steel that overcame one of the chief faults of that metal, the liability to rust and stain. Makers of cutlery soon adapted stainless steel to their use, and since its introduction stainless cutlery has met instant favor. The high cost of stainless, when first produced, has also been reduced, and stainless cutlery is now within the means of practically every household. Instead of stainless steel some manufacturers of the real low price line of kitchen knives are using stainless iron, which metal, it has been demonstrated, does not hold an edge as steel does.

Within the past few months there has been introduced another innovation that is claimed by many will be as important as was the discovery and use of stainless steel in cutlery. This is the use of chromium plate for household knives and tools. Chromium has fast become more and more popular as a plating for automobile parts and kitchen utensils, but it is only recently that it has been found adaptable for use on cutting edge tools. The manufacturers of this new cutlery state its advantages as assuring the keen, sharp, lasting edge of high carbon crucible steel, and at the same time the beautiful, permanent luster of bright, clean chromium plate. A comprehensive assortment of paring knives, butcher knives, and slicers in this metal finish is now available.

HANDLES ARE IMPORTANT

Another point worthy of consideration when buying kitchen knives is the handle on the cutlery; what it is made of, how it is fastened to the blade, and whether it will stain or not. In the cheapening process, handles have suffered as well as the material of the blade. Sometimes handles and blades which are supposed to be married together for life, find themselves permanently divorced before they have pared a dozen potatoes, or sliced half a ham. Wood for handles, natural or stained, well riveted to the blade is as practical now as it was a hundred or more years ago. But beware of cheap woods that do not take stain, and yet are used as imitations of higher priced materials, for if such

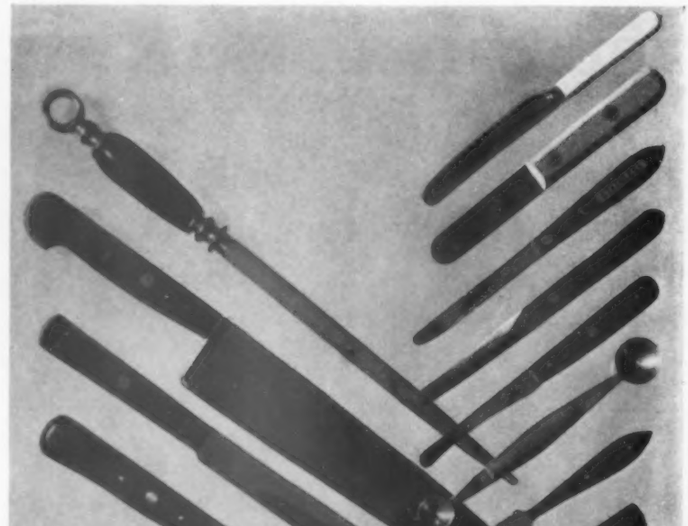
[*Please turn to page 53*]

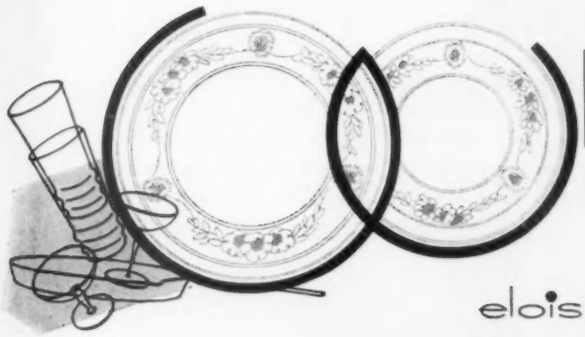
Here is a fine array of useful kitchen cutlery. At the left, from top to bottom; a sharpening steel, the very first requisite; three general utility knives, one with a saw-tooth edge; a spatula so wide that potato cakes or meat patties will not fall off; a slender kitchen carving knife and fork; and an unusually strong and longer-than-usual paring knife for turnips, etc.

On the right, also from top to bottom: knife with slight saw-tooth edge for cutting tomatoes; a short, blunt one for opening clams; three curved grapefruit knives of different sorts; a potato or melon spoon with scoops in two sizes; pronged knife; one for French fried potatoes; three paring knives of different shapes, all useful; an adjustable string bean slicer; a strong oyster opener; an equally strong knife for cleaning and cutting fish; a short, stubby spatula; and wooden handled skillet knife and fork with long handle

The openers include a chromium corkscrew, a sturdy can opener, an "automatic" can opener, and two bottle openers with corkscrew and cap lifter attachments. All are from J. A. Henkels, Inc., and Hammacher Schlemmer & Co., the latter including Dexter, Russell and Burns cutlery

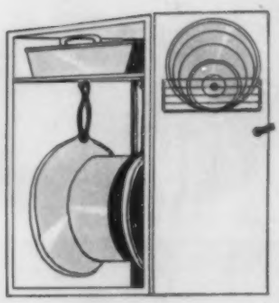
F. M. Demarest





When things stack up

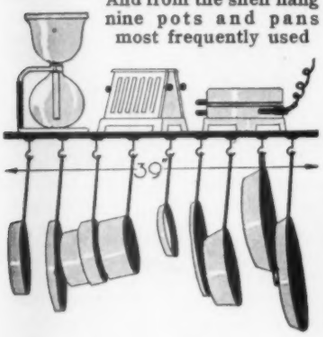
eloise davison



IT TAKES a particular kind of determination and courage in addition to a careful analysis to rearrange a kitchen in which one has become accustomed to work. Say what you will, we are creatures of habit, and all definitely formed habits are hard to break. Kitchen practices are particularly traditional and are, in many families, passed along from mother to daughter with not so much as a question. On analysis there seem to be two common mistakes that stand between many homemakers and the efficient

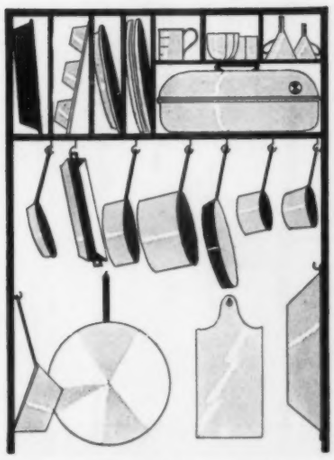
Storage space for a 32-piece set of dishes. No crowding and, above all, no stacking of unlike dishes. Cups are hung from the bottom of the shelf above or from hooks placed in the back of the cupboard. Glasses of irregular shape may be suspended from the bottom of the above shelf by using the small gadget illustrated below

A shelf near the range holds a coffee maker, toaster, and waffle baker. And from the shelf hang nine pots and pans most frequently used



management of their kitchen routine. One is *disorder*, the other *disorganized order*. Disorder usually results from carelessness or lack of understanding. Disorder incapacitates most of us very greatly. We work better, more easily, and more efficiently in orderly surroundings. *Disorganized order* usually is the product of time-consuming and wasteful carelessness that is not planned. How do you stack up when you are called to account in the matter of your kitchen management?

If you are one of those "neat-minded" housekeepers with a penchant for keeping pan handles all turned in the same direction, you'll probably chafe a little at some of the suggestions offered. A kitchen cupboard that I meet on occasions in the home of one of my most cherished friends is the perfect example of this. It's a pan cupboard that looks positively wind swept. All the pan handles are turned in the same direction and at an identical angle. Wherever it is possible, and it is possible in a number of cases, bowls and pans are nested with the precision of a Russian toy. It portrays such order as one rarely sees in a kitchen. But it is disorganized order, or order that is out of order. It is the kind that results from the workings of a meticulously careful mind that has not turned itself to any useful purpose *in the kitchen*. I confess that there is something impressive and even a little refreshing about the way the storage cabinet looks all in "battle formation," but the way it works out when something must be extracted from it is more than a little discouraging. It seems that every time I want to take a pan from its orderly *looking* resting place, it is the one in the center of the stack. This means shifting the whole lot, selecting one, then replacing the rest. It is decidedly a "two handed job" and all too often I want to reach for a pan with one hand while the other is busy holding something or reaching something else. Every time I do this I breathe a sigh of relief at the thought of my own kitchen which no one will ever say looks wind swept but which is convenient enough to produce the utensils needed, one by one, without handling any other equipment that I do not need at the moment. Securing a pan is a one-handed job and usually a comfortable reach only from the spot where I want to use it.

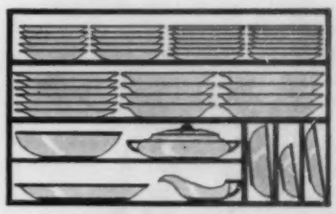


The usual type of broom cabinet with a few partitions added to the shelf makes a convenient place for odd-shaped pieces

For example, above the stove, and fairly high above it (as high above it as I can reach comfortably), is a shelf put up on metal brackets. It is wide enough to hold the percolator, toaster, and waffle baker. From this shelf hang nine pots and pans that are used most frequently at the stove. These are hung from good hooks that hold them securely. These hooks are screwed into the shelf so that the pans hang parallel—not flat against the wall. The minimum space that these pans would require if they were hung flat would be sixty-three inches. The space they require now is just exactly thirty-nine inches. This

These hardware accessories play an important rôle in cupboard convenience. At left is a gadget for holding knives, spoons, etc., in an upright position. Next is the attachment for suspending glasses in an inverted position, and at right are two types of hooks for cups, etc.

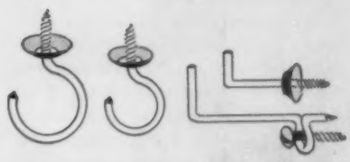
and three other shelves in my kitchen are open or without doors for two reasons. First, I like the convenience of open shelves for things that are washed frequently, and, second, I wanted this convenience without the expense of buying a cabinet. Of course, there is a fair amount of enclosed space too. The same general plan is commendable whether the space is open or enclosed. I confess, however, that the only commercial cabinet that I have ever seen that provides hooks for hanging



The china storage cabinet is in reality a filing cabinet, for bowls, platters, and odd-shaped dishes are actually filed

pots and pans has the hooks turned the wrong way, turned so that the pans would take up the maximum instead of the minimum of space.

One of the best arrangements I have seen lately for the storage of pots and pans, the roaster and other utensils that are used less requently, resulted from adapting a small cheap commercial wooden cabinet, commonly known as a broom cabinet, to this purpose by placing ordinary hooks across the top and around the sides spaced



to accommodate the pans to be stored in it. This eliminated all stacking and makes selecting a pan a simple matter of opening the door and reaching in. Small racks were placed in it for pan covers, pie tins, and muffin tins or those things which often clutter up generally unless they are definitely provided for.

[*Please turn to page 66*]

If you like eating in the garden—

MEET THE BRATWURST!

Margaret Weimer Heywood and Della T. Lutes

A bratwurst roast demands a dessert of character, topping the feast with decision and dignity. Doughnuts are sometimes permitted to enter its company, but cheese and crackers are best

THE bratwurst is a sausage peculiar to the state of Wisconsin and beloved of the German and German-American residents thereof. Also to all their stranger guests whose good fortune leads them to its acquaintance. The bratwurst is made from the finest quality of corn-fed pork with, sometimes, the addition of a small quantity of equally good beef, and is left unseasoned except for salt and pepper. No sage, savory, or other seasoning is allowed to interfere with the heady meat flavoring.

The "bratwurst roast," consequently indigenous to the state of Wisconsin is, however, not always confined to this particular sausage, but the name goes even if the "roast" is to consist of beefsteak, pork, or lamb chop. Where these succulent meats are used, the dimensions are generous. A jaw expansion of from two to two and a half inches is sometimes required to meet requirements.

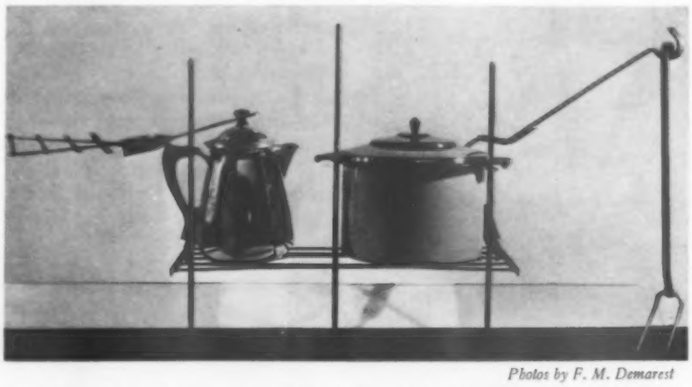
Hamburger is also admitted to the royal society of "roasts," but a Wisconsin hamburger has little in common with the ten-twent'-thirt' variety found in chain stores. The meat men who cater to Wisconsin roasts are trained by years of acquaintance with the meticulous demands of the hostess whose predilections for outdoor entertaining are well known. Fine, choice, lean beef with an exact amount of rich fat is ground and seasoned in a manner known only to the meat man himself, and perhaps to some few German women who have inherited an epicurean taste and a sure knowledge of fine cookery.

This meat is then made into individual patties, and the amount desired delivered ready to grill.

The bratwurst itself, however, is the star that gets the spotlight in the Wisconsin roast. The bratwurst roast is to Wisconsin what clam chowder is to New England, ham to Virginia, chicken to Georgia, the tamale to Texas, and scrapple to Philadelphia. It is an institution, a tradition, a custom, and *the* thing to do. It is the way all smart Wisconsin hostesses entertain in summer—a form of hospitality that might well be emulated elsewhere. And while the bratwurst roast is a German institution, and at present known at its best only in German localities, there is no reason why it may not be approximated anywhere.

In Wisconsin, especially in the Lake cities, where there are many large and comfortable German and German-American homes the garden is as important an adjunct to the home as any of the indoor living rooms, for here is where life is most thoroughly enjoyed during the summer months. Where space does not allow for a garden on the city lot, the family migrates to the lake cottage or country home.

In the garden, here, you will frequently find a garden house, screened and furnished with regulation dining table and comfortable chairs. The German regards his comfort seriously—as should we all. He cannot sit for from one to three hours—as he likes to do—over a favorite meal on a chair of stingy proportions or frail design. So the chairs of the garden house, like those of the indoor dining room, are broad seated, well balanced, and with wide and sustaining arms.



Photos by F. M. Demarest

Here is an excellent portable grill which will make cooking in the garden as efficient as in the well-ordered kitchen. It "knocks down" into almost nothing at all, two flat grill sections, posts and hook for extra kettles and forks. Height adjustment gives heat control. The aluminum coffee pot and chip-proof Federal enamel pot will come in handy out of doors. From Lewis & Conger

Where there is no garden house (and sometimes where there is), will be found a solidly built, weather-proof table with easily accomplished benches.

So far, the Wisconsin votary of outdoor dining has nothing on the rest of us except a state of mind—and the bratwurst. Gardens and garden living grow in popularity year by year. Garden houses are as obtainable to the East as to the West and a table and bench can be made by any school boy.

We, however, outside the Badger state, who have built ourselves outdoor fireplaces in our gardens, still look upon them as a novelty and use them only when we have company that we are reasonably sure will approve. The Wisconsin hostess knows that her friends will expect the outdoor meal and uses her grill as freely as she does her gas range at other times of the year. And the stranger who goes there to visit comes away so full of enthusiasm for the roasts to which he was treated, that he not only wants to tell every one he meets about them, but he wants to emulate them as well.

The "grill" on which the bratwurst is roasted differs from our Eastern outdoor fireplaces in design and in the fuel used. Ours are made of stone and cement and we use wood. The Wisconsin fireplace is a charcoal burner, a box made of iron or other metal, and sometimes with an oven underneath where potatoes may be baked while the meat is roasting on top. This box is sometimes embedded in a permanent fireplace made of stones and cement, but more often it is portable, a sort of grill on wheels like a tea wagon and so moved to whatever point is most desirable. This makes it possible to shift the smoke and odor away from where guests are sitting, or where they will dine, an impossibility with the permanently built fireplace.

The manipulation of a charcoal fire is quite unlike that of a wood fire. The latter is reasonably consistent once you get it going, but it takes some time to get the proper bed of embers for roasting, while the charcoal fire gets to the glowing stage quickly and stays in that condition long enough to roast the meat.

Still, at that, the charcoal fire is temperamental but amenable to discipline. If it seems a little slow in getting up the necessary enthusiasm for its work and acts sullen, a small bellows is brought into play. On the other hand, if

[*Please turn to page 60*]

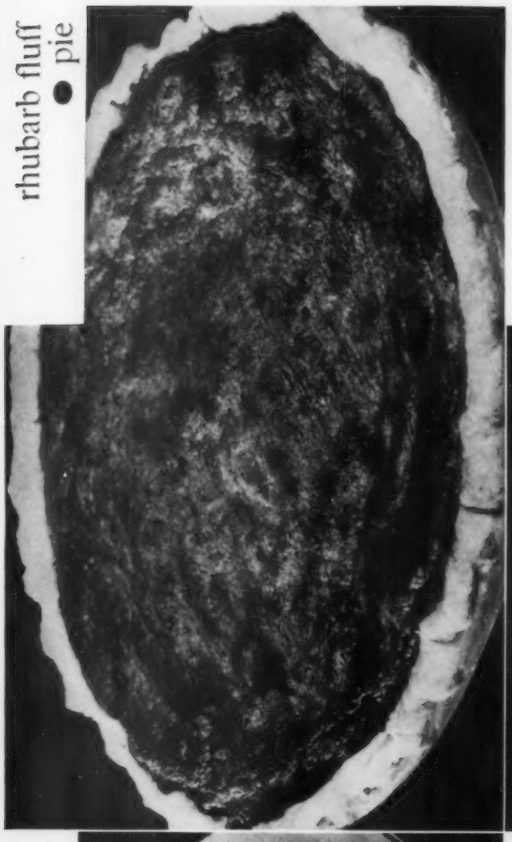
Rhubarb possibilities

Happy is the possessor of a rhubarb patch, with all its possibilities, and thrice happy if it is the strawberry rhubarb, those big stalks of lusciousness, the pink skin when cooked melting into nothingness, but giving flavor and color. Rhubarb catsup, conserves and other unusual rhubarb recipes will also be found on page 63.

CLEMENTINE MACARTHUR ALLEN

Recipe printed on back of each photograph

rhubarb fluff ● pie



Recipe printed on back of each photograph

● rhubarb cocktail

Recipe printed on back of each photograph

● rhubarb Betty

● lighthouse pudding

rhubarb-cheese ● puff

rhubarb punch ● unique

Photographs by F. M. Demarest

Rhubarb possibilities

Never give up trying new ways with it. In the years of planning and directing, both for family and friends, and for the public, as well as originating and contributing, there have been outstanding good things and these I give. Rhubarb, assimilating the flavor of other fruits as it does, is excellent to extend their flavor, in sauces, pies, conserves, and jellies.

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

rhubarb punch ● unique

7 lbs. rhubarb
1 qt. water
4 cupfuls sugar
1½ cupfuls orange juice
½ cupful sour cherry juice
1 cupful shredded, fresh, or crushed canned pineapple

Wash and cut rhubarb in bits and cover with cold water. Bring to boiling and cook gently until tender. Strain. There must be 2 quarts of juice. If that amount is not produced by the first cooking, add enough water to the pulp to make the amount required and simmer 10 minutes, and strain into the first amount. Add to the hot rhubarb juice: sugar, orange juice, cherry juice, and pineapple.

Chill thoroughly. Add to this at serving time 1½ quarts iced water. Serve with half a slice of orange and of lemon and a frosted cherry in tall, chilled, frosted glasses—glasses with the edge of top dipped in egg white, then in powdered sugar. A sprig of mint may be used, either plain or crystallized.

Tested by The American Home

● rhubarb betty

½ cupful chopped cooked figs
½ cupful crushed canned pineapple
¼ cupful chopped candied ginger (may be omitted)
½ cupful clover honey
1¼ cupfuls sugar
½ cupful butter
2½ cupfuls stale whole wheat bread crumbs
½ cupful soda cracker crumbs
½ cupful graham cracker crumbs

Mix last 4 ingredients well and put in alternate layers with the sauce in a glass baking dish, having top layer crumbs. Bake 25 minutes in a hot oven, or until delicate brown. Spread with orange marmalade or apricot pineapple jam.

Top with a meringue of two egg whites and 4 tablespoonfuls sugar. Brown delicately. Serve warm or cold. May be served with cream, but marmalade or meringue give a subtle flavor and a very "dressed up" effect.

Tested by The American Home

rhubarb-cheese ● puff

1 cream cheese
Rhubarb sauce
2 egg whites, stiffly beaten
Salt, few grains
Buttered toast or rusks
Edam cheese

Mash a cream cheese and mix three times its bulk of thick rhubarb sauce. Fold in stiffly beaten egg whites that have had a few grains of salt added. Pile on buttered toast or rusks, sprinkle with grated pineapple cheese (Edam) or other mellow yellow cheese.

Put the puff in very hot oven until the mixture puffs up and is a delicate brown. Serve at once with best of coffee and plenty of it. This makes a good dessert.

Don't forget how good rhubarb is as a shortcake filling, either "as is," or in combinations which are almost unending variety.

Tested by The American Home

● rhubarb cocktail

2 quarts (8 cupfuls) rhubarb cut fine
2 cupfuls sugar
1 tablespoonful cornstarch
¼ cupful strained orange juice
¾ cupful raspberry juice
2 tablespoonfuls lemon juice

Put the sugar over the rhubarb and let stand for an hour in a cool place. Then heat slowly. When boiling add the cornstarch dissolved in a very little water. Cook until clear. Strain and chill. At serving time add the other well-chilled fruit juices. This may be poured over shaved ice in the glasses if preferred.

Tested by The American Home

● lighthouse pudding

Pilot crackers
Apples
Rhubarb
Maple sugar or brown sugar
Butter
Nutmeg
Hot water

Butter thickly pilot crackers. Make a sauce of apples and rhubarb—about ⅓ apples to ⅔ rhubarb. Sweeten with maple sugar, or if unfortunate enough not to have it, use brown sugar. You may use maple syrup, but better thicken the sauce then with a little flour or cornstarch.

Put buttered crackers in baking dish, then a layer of sauce, dot with butter. Continue until all is used, having the buttered crackers on top. Sprinkle with grated maple sugar and a little nutmeg, and pour over this topping ¼ cupful hot water. Bake until brown. Serve warm or cold, with a piece of good cheese.

To quote Capt. Bije, "It's tarnation good jist as is; but if you have lots of heavy cream handy, have a floodtide of it on each serving. Don't need the cheese then, but it's *good* jist the samey."

Tested by The American Home

rhubarb fluff ● pie

2 tablespoonfuls butter
1¼ cupfuls sugar
2 eggs
2 tablespoonfuls flour
1¾ cupfuls rhubarb sauce
½ cupful crushed pineapple
¼ teaspoonful cinnamon
1 tablespoonful chopped candied ginger
Grated rind 1 lemon

Cream together butter and sugar; add egg yolks, stiffly beaten; beat thoroughly and add flour. Then add remaining ingredients.

Fold in 2 stiffly beaten egg whites. Turn into a pastry lined plate and bake in moderate oven 45 minutes. If your oven is regulated bake 10 minutes at 450° F., then 30 minutes at 350° F. This is quite wonderful served with whipped cream, but of course very rich, and a "once-in-awhile."

Tested by The American Home

That stale bread

If you have had a large bridge or tea party leaving a panful of trimmings from fancy sandwiches, or if you have the weekly pile of stale bread, launch upon a bread crumb day. Crumb pancakes for breakfast. For lunch, a cheese soufflé made with crumbs and served with spinach and crumb muffins. Begin dinner with green pepper soup and pass the celery. Follow this with a steak and baked parsnips, a green salad on the side. If you add fig pudding for dessert, you will probably have cleaned out your supply of crumbs. If not, make some date bread for tea!

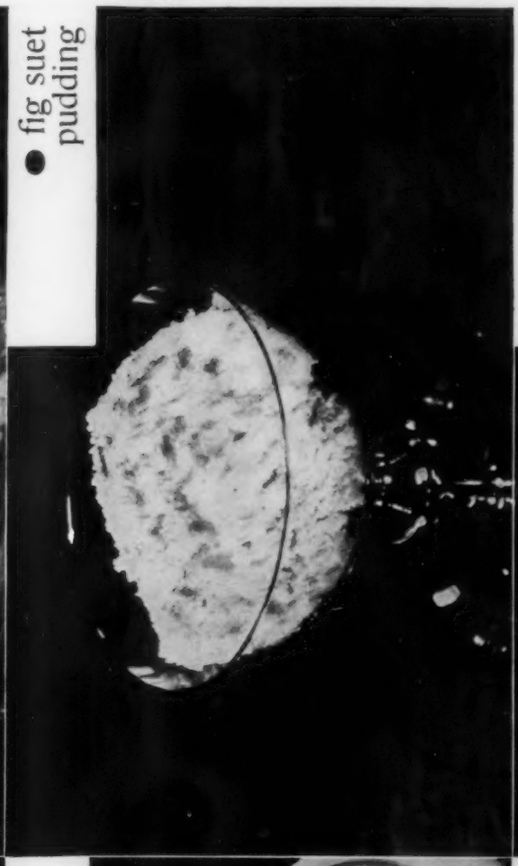
IRENE GLENN

Recipe printed on back of each photograph

● baked parsnips

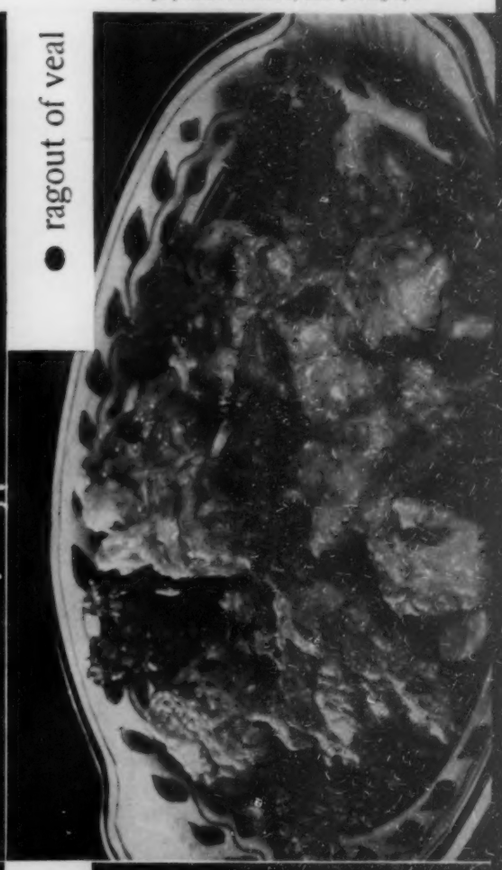
Recipe printed on back of each photograph

● fig suet pudding



Recipe printed on back of each photograph

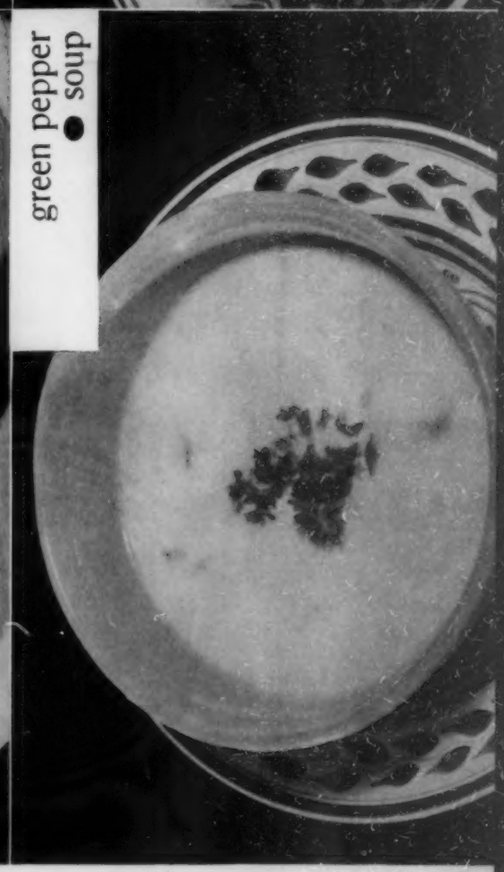
● ragout of veal



● flavory dumplings

● date bread

green pepper ● soup



Photographs by F. M. Demarest

That stale bread

Crumbs substituted for flour in muffins give the result a crispy crust and a nutty flavor which is more delicate than that in whole wheat or corn muffins. I also use crumbs in dumplings for meat stews and in the dough which tops meat pies or fruit puddings steamed or baked. Always sift crumbs before measuring. For every cupful of flour required by your recipe, use two thirds of a cupful of flour and one third of a cupful of crumbs. In many cases half flour and half crumbs is to be recommended. This proportion is preferable in muffins, brown bread, and pancakes. Suet pudding may be made almost entirely of crumbs, using only a small quantity of flour for the purpose of sifting in and diffusing the baking powder or soda. Never skimp the amount of liquid, though you will rarely find it necessary to use more.

Photograph printed on back of each recipe

green pepper soup

2 slices stale bread without crusts
1 quart milk
1 large green pepper finely cut
1 small onion finely cut
1 tablespoonful butter
Salt and pepper to taste
⅓ cupful small pieces of crisp bacon

PUT milk, onion, and bread in double boiler to heat for fifteen minutes. Stir well to blend the bread. Add green pepper with a tiny pinch of soda, season to taste and cook one half an hour or until vegetables are done. Add butter.

Just before serving, add the bacon and put a small dash of paprika on top of each serving.

Tested by THE AMERICAN HOME

ragout of veal

2 lbs. breast of veal cut up
¾ cupful bread crumbs
1 large onion cut fine
1 teaspoonful paprika
Salt and pepper
½ cupful sour cream (or ½ cupful sweet cream and ¼ lb. mushrooms)

SEAR the meat in two tablespoonfuls of fat. (Do not put in all the meat at once as it is apt to release its juice and stew without browning, simply add a few pieces at a time as the others become browned). Add onion and cook till light brown. Add salt, pepper, and the paprika; lower flame and cover, allowing it to steam a few minutes. Add two cupfuls hot water and simmer one hour. Add bread crumbs and simmer another hour stirring occasionally.

Just before serving add the sour cream. Place in a deep platter and surround with vegetables and rice or riced potatoes. (Sour cream gives a delicious flavor to the gravy. However, if sweet cream is used, the dish is improved by adding mushrooms with the bread crumbs.)

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

date bread

1¼ cupfuls sifted bread crumbs
¾ cupful flour
1½ teaspoonfuls baking powder
½ teaspoonful soda
½ teaspoonful salt
1 egg
⅓ cupful sugar
1 tablespoonful melted butter
1 teaspoonful vanilla
½ cupful chopped dates
½ cupful broken nut meat
¾ cupful boiling water

SOAK dates in one half cupful boiling water and let cool. Beat the egg well and add sugar. Sift flour, baking powder, soda, and salt. Add crumbs and sift. Add this to the egg and sugar and mix well. Add butter, vanilla, dates, and nuts. Beat thoroughly.

Bake in small loaf pan for one hour in moderate oven (350–375°.)

Tested by THE AMERICAN HOME

fig suet pudding

2 cupfuls sifted bread crumbs
½ cupful flour
2 teaspoonfuls baking powder
1 cupful sugar
½ teaspoonful salt
2 eggs
1 cupful milk
1 cupful finely chopped suet
1½ cupful chopped figs
½ teaspoonful grated rind of lemon

BEAT eggs thoroughly and add sugar. Mix well the crumbs, figs, lemon rind, and suet and then add to the eggs and sugar. Sift flour, salt, and baking powder and stir into the first mixture alternately with the milk. Steam in covered container for three hours. Serve with hard sauce or the following: Beat the white of one egg; add half cupful of powdered sugar and beat; add yolk of egg and beat well; add a half cup of whipped cream and flavor with vanilla.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

flavory dumplings

1 teaspoonful butter
1 cupful sifted bread crumbs
1 cupful flour
4 teaspoonfuls baking powder
1 teaspoonful salt
1 egg
¾ cupful milk
½ cupful dried currants
2 teaspoonfuls grated onion

MIX and sift crumbs, flour, baking powder, and salt. Rub in the shortening with the finger tips and mix in the currants. Beat egg and add milk and onion. Add the liquid mixture to the dry one, beating just enough to mix ingredients well.

Drop from a spoon into chicken or meat stew, cover closely and steam 20 minutes without removing the cover.

Tested by THE AMERICAN HOME

baked parsnips

¾ cupful bread crumbs
2 cupfuls parsnip puree
1 tablespoonful grated onion
½ cupful very rich or evaporated milk
2 tablespoonfuls butter
Salt and pepper

BOIL parsnips, peel and put through a coarse sieve. Season this puree with salt and pepper to taste and put in the bottom of a baking dish. Add the grated onion. Sift crumbs.

Put the fine crumbs over the parsnips and onion and pour over all the milk to which has been added one tablespoon of the butter melted. Melt the remaining tablespoonful of butter in small pan and with this blend the coarse crumbs which were left after the sifting. Dress the top of the dish with these and bake in moderate oven, 400° F., for about half an hour.

Tested by THE AMERICAN HOME

"Just aim it and press the button. That's all there is to do."

Ciné-Kodak *Eight*

Makes movies for 10¢ a "shot"*

"Is that all it really cost?"

"Honestly . . . I couldn't believe it myself."

"What clear, lifelike movies—they're amazing."

"Amazing is right . . . no wonder all our friends are getting Eights."

THERE'S a thrill in the movies you take yourself . . . of the children . . . of parties . . . of all the precious moments you'd like to save. Start today if you haven't already.

Ciné-Kodak Eight is a full-fledged movie maker. It takes grand movies at the push of a button. The cost is but $34.50 . . . and the upkeep amazingly low.

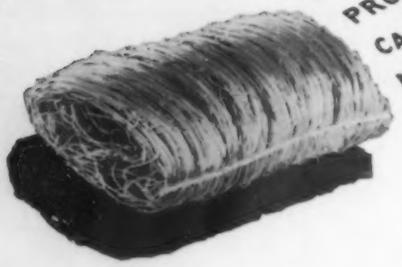
See this camera at your Ciné-Kodak dealer's . . . see the movies it makes. Eastman Kodak Co., Rochester, N. Y.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak

MIGHTY *Good* FOR YOU

VITAMINS
PROTEINS
CARBOHYDRATES
MINERAL SALTS



WHEN you see a father working happily to support his family, and making a good job of it—when you see healthy, ruddy-cheeked children enjoying their play—you can be sure there is a mother in that home who knows how to feed her family.

Whatever else she gives them, they probably get at least one meal a day of Shredded Wheat, milk, and fruit!

Especially in the summer time it is important to remember that Shredded Wheat is easily digested. It doesn't slow you up. Shredded Wheat is whole wheat—one of Nature's best foods, boiled and baked—nothing added, nothing taken away. It contains the carbohydrates you need for energy, proteins to build tissue, mineral salts for bone structure, the vitamins you need to resist disease, and bran to keep you regular.

Give your family crisp, delicious, nut-brown Shredded Wheat. Pop it in the oven and serve it instead of toast. It's good under poached egg. It's delicious with all the summer fruits. Shredded Wheat will help your family's health—keep them on their toes. It tastes good and it's mighty economical, too!

A Product of NATIONAL BISCUIT COMPANY

"Uneeda Bakers"

Please be sure to get the package with the picture of Niagara Falls and the N. B. C. Uneeda Seal.

SHREDDED WHEAT

KEEPS YOU GOING TILL LUNCH

Getting a meal outdoors can really be as much fun and pleasure as eating it—with a well-stocked and equipped cabinet such as this

Picnics made easy

by transplanting the kitchen cabinet outdoors

William Roberts

WHEN we leave a modern kitchen, where every effort has been expended towards achieving painless cooking, to bend down over a primitive wood fire, much of the joy of eating al fresco is lost in the preparation. But getting the outdoors meal can really be made a part of the pleasure of partaking.

What we need primarily for cooking food is heat, water, and utensils. Here is a transplanted bit of kitchen cabinetwork—simple, practical, and appropriately rustic—which provides all three, directly and abundantly. The dimensions are approximately four feet wide by two feet deep with doors seven feet high. Into the full-depth middle counter is let an enamel sink with waste flowing into a French drain under ground. Water is brought to the tap via the garden hose. On this same counter, or on the table, coffee percolates, waffles bake, "hot dogs" grill, bread toasts, and eggs boil. A little magic gadget when fixed to the faucet supplies hot water. Two strands of wire bring electricity from the house to multiple, moisture-proof convenience outlets.

Above is shelf room for composition china and glassware. In the lower compartments are shelves for trays of "five and ten" china, pots, pans, and containers. For large parties, gaily painted trays make a cafeteria of the outdoor dining room.

The really picnic-wise know that it is not so much lunch, dinner, or supper, but breakfast in the freshly crisp morning air which is the de luxe outside meal. Enough supplies can be kept in the air-tight cannisters and portable refrigerator to make this very pleasant beginning of the day a regular habit.

Journal of a suburban housewife—*Dorothy Blake*

JUNE 1—The first day of the most perfect month of the year! I know it—because the calendar says so, the sky is as blue and fleecy as a baby afghan done in shell stitch, the Hugonis rose is in full bloom—and Artie and the gang are down cellar playing with the electric trains they haven't looked at since the week after Christmas! And their howls on the rainy, cold March days still ringing in my ears as to WHAT could they DO and WHY couldn't they play OUT? Children are a puzzle—but so are we all—me for instance! I worked out the most wonderful schedule on Sunday, with Jim aiding and abetting me and I was going to stick to it like a poor relation to rich Aunt Abbie. Here it is Friday when I am supposed to "Clean living room, dining room and one pantry or closet" and instead I have been spending the last hour wandering around the garden and picking off faded roses and counting the lavender plumes on the wistaria. The blamed thing actually bloomed this year after three years of doing absolutely nothing but grow like mad. We are as thrilled and excited as if we had discovered oil in the back yard. Every time I look at it I feel like singing the Mikado and sticking paper chrysanthemums in my hair! Which reminds me that Peg's costume for the dancing school party is yet to be made and we forgot that in the schedule! I'm going to tell Jim to chart me a plan for finding time to do the things you never find time to do—but do anyway.

JUNE 3—Sunday is such a peaceful day—when it isn't hectic—which it usually is. Anyway I like it just because it's different and Jim and the children are home and it seems like real living. But week-ends have a peculiar effect on the relationship between the dear kiddies and their fond papa. Saturday afternoon Jim thinks they are the smartest and best looking and best behaved youngsters in town. Sunday morning he drives them to Sunday school and his pride is for all the world to see, Sunday afternoon he wonders why in heaven's name the whole neighborhood have to gather on *our* lawn. Sunday night he decides our two have no manners, morals, or signs of average intelligence. Monday morning he leaves on the eight-ten to work his head off for them for another week.

JUNE 7—Too rushed with working on the drive for the Health Association to do anything but eat and sleep and stoke the family three times a day. The children have eaten enough canned baked beans this week to feed an army camp and Jim threatens to go home to mother if I don't look after the health of my own family soon—seems to me they're all thriving on neglect. Horrible thought! Wonder if they don't really enjoy a little less mothering? Must get at Peg's costume. She wants to go as Titania and have "a gold crown with a gold wand with a star on the end." Artie invited and refuses to go

as anything. "All girls are pests anyway," says he. Finally persuaded him to go as "Bottom" because the donkey head would make him look funny. He would rather die than appear pretty and Peg would rather die than look ridiculous.

JUNE 12—Asked Artie this morning to buy me a loaf of bread on his way home from school. Little King boy brought it in. Asked Artie how come? "Well you see," he explained with a grin, "I belong to the N.R.A. and we're supposed to give employment to others." A future president or another Mussolini? Finished the two costumes last night and I feel pop-eyed. Jim and I laughed ourselves sick over Artie in the "Bottom" outfit. I made the head out of drawing paper and it has the most idiotic expression and marvelous ears lined with pink rayon underwear. Peg in tears and refuses to go if her brother is going to wear THAT. Artie tells her to stay home then because she looks just like a doll anyway and the crown is silly. Neither one of them will go.

JUNE 13—Both went and reported a grand time. Jim and I had a grand time too for three blissful hours without one "Mother! Daddy!" to break the calm. I always suspect these women who say, "I can't bear to ever be away from my children!"

[*Please turn to page 48*]

THEY CREATED A NEW

Style Sensation

in Electric Refrigerators!

BEAUTY OF DESIGN now complements the refrigerator mechanism famous throughout the world for its performance record.

Seven years ago General Electric introduced the first Monitor Top refrigerator. 15 previous years of research, in the famous General Electric House of Magic had perfected a matchless mechanism that was to set a new standard for quiet, dependable, trouble-free refrigeration service at low cost.

In less than five years 1 out of every 3 electric refrigerators in America's homes was a General Electric Monitor Top. It became universally recognized as the standard of excellence. Even in the movies you will note a General Electric Monitor Top refrigerator is almost invariably shown when the scene represents a modern kitchen.

Here is the refrigerator that carries *5 years protection* . . . the standard 1 year warranty *plus* 4 more years protection on its famous sealed-in-steel mechanism for $5 . . . only $1 a year!

To perfected mechanical performance General Electric now adds brilliant beauty and distinguished cabinet styling. The skill and genius of America's foremost designers has been drawn upon, and in these new models General Electric offers you the aristocrats of all refrigerators . . . the style sensation of 1934!

There are only two styles of electric refrigerators . . Monitor Top and flat-top. You can see them *both* at your General Electric dealer's display room.

In G-E refrigerators you will, of course, find all the modern features: All-steel cabinets, porcelain inside and out. Sliding shelves. Foot pedal door opener. Interior lighting. Control for fast or slow freezing. Stainless steel quick freezing chamber. Automatic defrosting. Removable vegetable compartment.

For your nearest General Electric dealer see "Refrigeration Electric" in classified pages of your 'phone book. General Electric Company, Sec. F-6, Appliance Sales Department, Nela Park, Cleveland, Ohio.

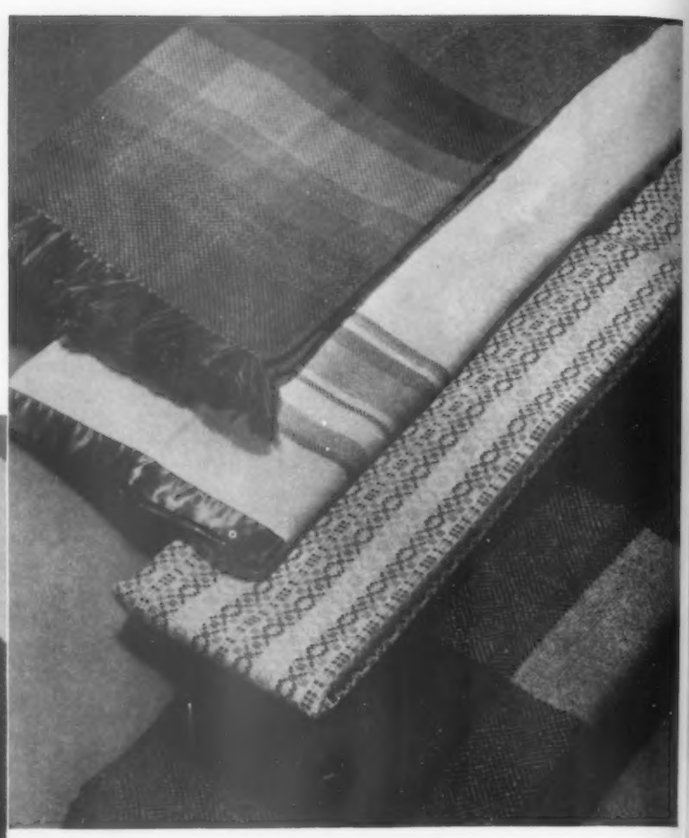
Two new de luxe models! Now, distinguished style joins matchless mechanism.

GENERAL ELECTRIC

All-Steel Refrigerator

SUMMER BED COVERINGS

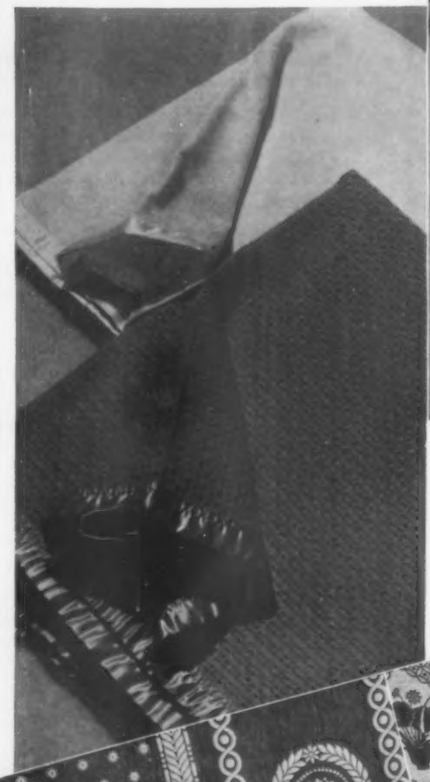
Bed-top manners are very important in the summer time! They should be gracious and colorful and, above all, cool, and the blankets, throws, and spreads shown on this page are calculated to be just that in your bedrooms



At the extreme right is a group of four blankets from The Churchill Weavers, all loomed by hand and done in beautiful, soft colors. The top one, fringed, is a throw of carefully blended colored stripes; next it, is a bed blanket of summer weight; below that, a coverlet for the Colonial bed, and at the bottom, a heavier blanket in dark colors for automobile, camp, or porch

Summer blankets by Chatham, like the top one directly at the right, are as light as a feather and come in the new dark shades like mahogany, as well as pastels. The second one, called "air cell," looks just like a hand-knit blanket, and also comes in both dark and light shades, and is satin-bound

At the very bottom corner of the page is a new Kenwood throw in honeycomb weave with self fringe, which comes in red and white, blue and white, green and white, and brown and white. Especially designed for Early American rooms, it is an excellent thing for the summer home or camp, and for children's rooms



Two Scranton bedspreads, shown below, are designed for two quite different types of rooms, the classic design at the left for fairly formal furniture, the flowered chintz spread for the Colonial bedroom with chintz curtains and hooked rugs

A natural color crash spread from the Nancy Lincoln Guild has an amusing under-the-sea design appliquéd in combined pastel colorings

Photos by Demarest

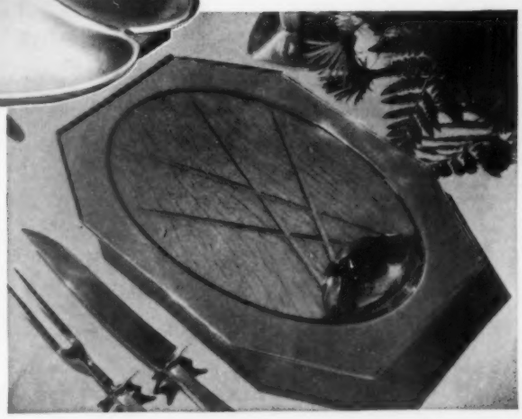
Gifts for the bride

Three silver dishes of quite different designs are suggestions for the gift table. All three are Wallace silver

The shell shape is a new and very popular one for small silver dishes. The other, with perforated border, has a bracket for cheese knife. (Gorham)

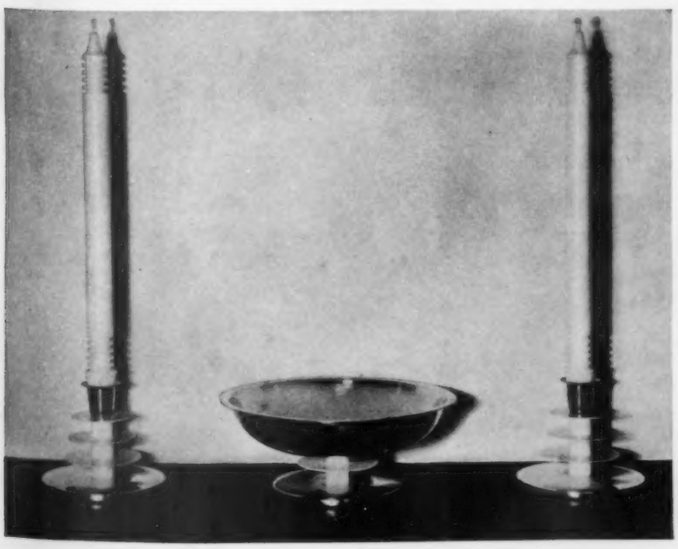
Bright finish silver plate makes a large flower bowl with top to serve as holder. (International Silver Co.)

For bon-bons or relishes is this sterling dish divided into three sections. (Reed & Barton)



A silver plate platter and carving set must be included among the gifts of every bride! This platter has a separate steak plank of wood. (International Silver Co.)

A fruit bowl with its matching candelsticks is done in chromium or polished copper with flanges of black or white, quite in the modern spirit. (Manning-Bowman). The candles pictured in the candlesticks, appropriately, are also designed in the modern manner. (Will & Baumer Candle Co.)



SNOW SHOWS WHY JONES' HOUSE IS HOT IN SUMMER!

(and costs too much to heat in winter)

Snow stayed on the Smiths' house because Home Insulation kept heat in.
Snow melted on the Jones' house because the heat was "leaking" out.
Rock Wool between walls keeps heat from passing
Your home can be made up to 15° cooler this summer—your fuel bills cut up to 40% next winter by means of the amazing new J-M Home Insulation. This book tells whole story.
Empty space between walls lets heat through

WAS YOUR HOUSE COLD or expensive to heat this winter? If so, it is bound to *be hot and uncomfortable this summer, also!*

It's because your house *leaks*—not rain perhaps, but something just as costly, and uncomfortable—it leaks *heat.* Most houses are "sieves." Hollow walls on the sides, and empty spaces in the attic floor and roof let heat escape *out* on wintry days . . . let it come *in* on sultry summer days.

That's why the snow melted on Jones' house—why it will be *hot this summer.*

Johns-Manville engineers have found an amazing solution . . . "Rock Wool" Home Insulation! Blown through a hose into hollow walls, it wraps your house up in a "blanket" 4" thick—as impenetrable by heat as a stone wall *11 feet thick!* Compare *that* to thin boards and plaster!

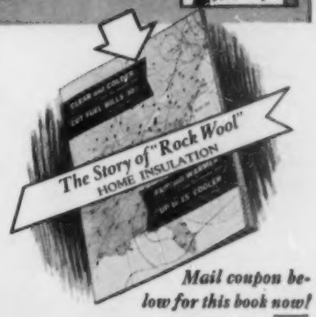
Already, it has made 30,000 homes more comfortable and economical to live in all year round.

"With the temperature 105° outdoors, it was 85° in our house," writes Mr. W. I. T. Titus, of Pasadena, Cal.

Dr. William C. Prouse, of Indianapolis, says: "It cut my fuel bills 35%."

"Rock Wool" is actually spun from melted rock. It is fireproof, vermin-proof, rot-proof, permanent. It can be blown in without muss or bother in a few days. You can pay on easy terms.

Home insulation quickly pays back its cost in fuel savings and comfort. Get the facts right away. Mail the coupon below *now!*



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Blown in through a hose. No muss or bother. "Seals" attic floor and walls of house against the passage of heat . . . that's why Rock Wool keeps your house so cool in summer, saves fuel in winter.

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HOME INSULATION

SEND FOR THIS FREE BOOK

One of the most amazingly interesting booklets ever written about the home. This book is absolutely free. No obligations. Please fill in and mail the coupon today for the complete facts.

Johns-Manville, Dept. 4H-6, 22 E. 40th St., New York. Send me free Home Insulation booklet and tell me about your plan to lend me the money to have my house insulated.

Name_____

Street_____

City State

Journal of a suburban housewife

[*Continued from page 45*]

Think of the poor children! We idolize ours and yet there are many times when the bang of the front door—with them on the other side—is "music that gentler on the spirit lies than tired eyelids upon tired eyes." And I'll bet, if not being quoted by Eddie Guest, the children are just as relieved to get away from Jim and me.

JUNE 24—Been tearing around like a whirling Dervish for the last ten days. Wish I could be calm and serene—but I know I'd hate myself if I were. I have decided that gardens and children and husbands and schedules simply do not harmonize. The result is that I have come to the deep conclusion that it is far more important to be a "live-withable" human being than to be an efficient one. Ten years from now who will remember whether I changed the beds on Tuesday or Thursday or let them go ten days for once? But Jim and the children will treasure for twice that long the memory of hot biscuits and strawberry jam and salad made from the lettuce in Artie's garden and the radishes in Peg's and eaten on the side porch where the honeysuckle is sweetest.

JUNE 26—Had Marcia and Beth Roberts in for tea this afternoon to celebrate the washing of the living room curtains. Made a new kind of chocolate cake. We had a grand time off duty and spent the entire afternoon talking about our houses and our children—like the postman who took a walk on his free day. The cake was a great success—anything chocolate seems to make a party. Gave them both huge bunches of sweet peas to take home. That's the joy of a garden—you can be just as generous as you'd like to be and I don't know any greater happiness.

JUNE 27—Arranged three sprays of day-lilies in the blue Stiegel glass jar! Too lovely to be true. Hope the old Baron with his eight milk-white horses was looking down from some starry road and saw it. It would have repaid him for designing that vase. The right flower with the right container in the right spot in the room can make a picture that satisfies something inside of you. Marcia taught me that when she had such perfect things a year or two ago. Now she hasn't anything that represents money, but she still keeps her exquisite taste and can create beauty with almost nothing. They have lost practically everything except a gift for friendship and a sense of humor and good sportsmanship. I doubt if I would have come out of it with such richness.

JUNE 28—The last day of school! Good-bye, schedule! We're celebrating with a beach party. Wonder whose turn it is to forget the salt?

JUNE 29—Peggy made the cup cakes and they were as light as her fluffy bobbed hair. She was the proudest child I ever saw. Artie obliged with a bugle solo in the moonlight and our ear drums were in ribbons. He blew three wrong notes to one right one. Just the same I'm glad he has this interest in learning to play. It may help him over some tough spot when he's older and Jim and I aren't the sure help and comfort we are now. It's sort of a solemn feeling to realize how deep a faith your children have in your ability.

JUNE 30—Started to knit a yellow boucle suit—but when will I finish?

English Regency

[*Continued from page 19*]

with enameled finish, gold trimmings, and glistening crystal prisms. Smaller fixtures, such as wall brackets, usually had slender metal arms, the back plates often of classic urn shape, terminated in gracefully curved wires, suggesting waterfall or honeysuckle designs, from the tips of which hung glittering glass pendants. Modern table lamps with bases of alabaster or white porcelain are appropriate.

Some of the smartest and most complimentary floor designs in present-day adaptations of Regency rooms are found in linoleum and broadloom carpeting. Classic designs may be inlaid in plain black or deep colored fields, and linoleum offers the opportunity to simulate the traditional marble flooring. The new rugs of sheered and unsheered pile, in swag, stair, fret and similar stylized classic designs, afford excellent opportunities to add a luxurious note with traditional strong color contrast underfoot.

"I have learned by actual comparison *(writes a lady from Vicksburg, Mich.)* that Bon Ami lasts twice as long and does far better work"...

"I have a friendly suggestion to make to your advertising department," writes Mrs. C. S. Southworth. *"It is my belief that the economy motive for using Bon Ami could be stressed a great deal more. I have learned by actual comparison, a box of Bon Ami lasts twice as long as the 'grittier' cleansers and does better work."*

This letter is typical of many we receive from women who write just because they like Bon Ami so well. Many prefer Bon Ami because it does more than clean, it always leaves a beautiful polish. Others because Bon Ami doesn't redden hands. Or because it leaves no gritty sediment —because it is so white and odorless.

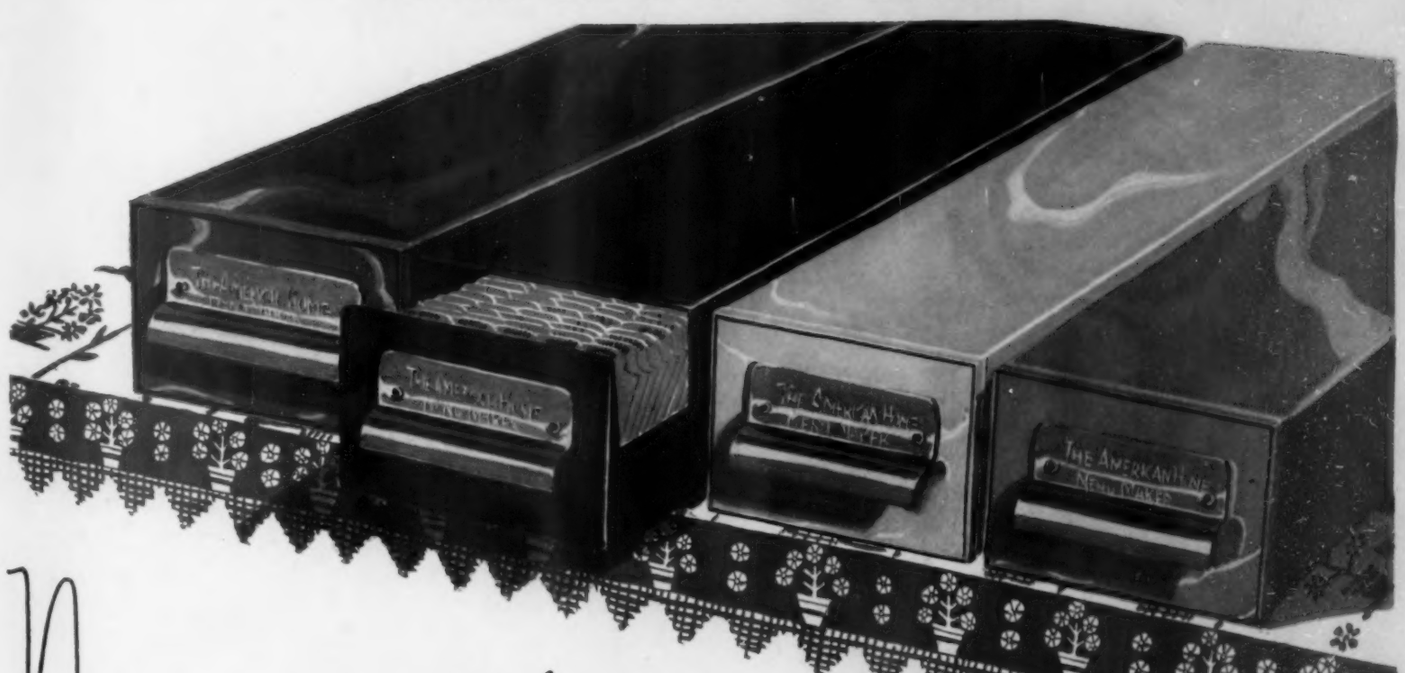
For all these reasons, Bon Ami is the finest cleanser you can buy. Try it on your bathtubs, your sinks, your windows —and for *all* your other cleaning.

"Hasn't Scratched Yet!"

To suit your taste, a Cake, a Powder or a Deluxe Package for Bathrooms.

THE AMERICAN HOME MENU MAKER

Another Service for Our Readers



Now in these 4 Colors...

THE AMERICAN HOME recipes are printed in standard card file size, requiring no cutting or pasting. Each recipe is backed up with a photograph of the tested product, and no recipe appears in the magazine unless it has been tested in the American Home kitchen.

The modern busy housewife will find the American Home Menu Maker the most practical way ever devised for filing recipes. It is a copy of the system used in our own kitchen and originated by the Editor, who found the usual card system not only inadequate but frequently messy and not always cleanly. The cellophane envelope allows of visibility on two sides, thus preserving the helpful photographs, and it can be washed off when the cake dough spatters.

In addition to the obvious time saved in filing your recipes, the Menu Maker offers the advantage of planning your meals once a week. One major marketing trip. Leftovers intelligently used in unusual ways.

Four pages of Recipes like these every month

$1.00 Complete

The American Home Menu Maker in an all-steel cabinet, 12 inches by 5½ inches, in four gay kitchen colors as illustrated, the complete set of indices including one for each day of the week, 50 cellophane envelopes, price complete for delivery anywhere in the United States, $1.00 postpaid.

Many of our readers have expressed a desire for a heavier cellophane envelope. We are pleased to announce that these are now available at 50c for 50 envelopes.

In every issue of THE AMERICAN HOME, there are at least 12 tested recipes illustrated like those reproduced here.

To get the widest possible distribution for the American Home Menu Maker, we have priced it with no thought of profit. It is another genuine service to our readers. More than 10,000 of these Menu Makers have been sold in the last few weeks, and our readers are enthusiastic about the new system. Order yours today.

PLEASE USE THIS COUPON

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I am enclosing $1.00 for the complete Menu Maker in ..... color.

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Chase Chromium

BEAUTIFUL, BRILLIANT GIFTS THAT THE YOUNG BRIDE NEVER HAS TO POLISH

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Disc Candlestick	4.00
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CHAS

TELEPHONING is the personal way to send friendly wishes and greetings across the miles. Such calls cost little at any time. After 8:30 P. M., rates for station-to-station calls to most points are approximately 40% less than the day rate. Then you can talk 75 miles for about 35c, 275 miles for 75c.

"Hold the line, please!"

And some are off to camp!

[*Continued from page 13*]

you could do. They come back with a better perspective and a greater appreciation for one another.

When it comes to getting the full benefit of the health giving qualities of camp life there are two things to keep in mind. Choose a camp that is as complete a change as possible from the climate and location of your own home. If you are near sea level send them to the mountains, if you are inland send them to the seashore and check up most carefully on the sanitary arrangements and food supply. Then don't undo all this care by the indiscriminate sending of rich food and candy boxes through vacation. All camps make this request in their booklets, but it is one of the hardest things to enforce. Parents will express their love and thought in terms of cakes and fudge. Say it with fruit, fresh or the stuffed dried varieties, or else send enough to the camp director, to be shared by all the tent or table group to which your child belongs. In this way the treat is under control and no one gets enough to upset digestion.

"Their clothes come home in a terrible condition!" What of it? Send only sturdy things suitable for camp life and two months of neglect. What's a little mildew or engine grease between friends? The mildew only means that there were so many more interesting things to do than to air and dry that middy blouse that was rained on. And the engine grease marks the successful battling with a balky motor boat. Call them Service Stripes and you won't mind so much. But sew the name tapes on all four sides of the tape, or they'll rip off sure as shooting. However, no matter how well you sew or print with the most indelible of ink, Robert Jones will arrive home with some things labeled James Borden. All you can hope for is that in general number of outfit he comes out even. If not just chalk it up to profit and loss, because the profit of the character forming will far outweigh the loss of a few physical possessions.

"You have to start teaching them manners all over again!" Possibly, although in a well-run camp this is watched carefully too. But suppose they do lose some of the surface veneer and come home saying, "O K Dad," instead of "Yes, Father." Real manners go so much deeper than mere social usage. They mean a real regard for other people's rights, a tolerance for the other fellow's way, an understanding of the meaning of mine and thine, and, above all, a cheerful acceptance of things as they are when circumstances seem beyond you.

The discipline which camp will teach is the discipline of life. If a chap doesn't play the game fair and square with due regard for the rest of his group he is headed for trouble and that trouble has nothing to do with the personal regard of the councillor in charge. He must police his share of his tent or cabin and its surroundings or he brings discredit on the whole group and the group, like the elephant, never forgets. He must observe swimming hours and swimming signals to the second because not to do so means danger to himself and others. And unnecessary risks are as taboo as cheating at games. He learns to obey the laws of caution and common sense because not to do so is regarded as childish and unsportsmanlike and means being deprived of pleasures others enjoy.

When it comes to what the psychologists call "social adjustments" there is nothing on earth to beat a summer at camp. When you have to live twenty-four hours a day with six or eight tent buddies you learn mighty fast that your way isn't the only way. You learn that you may swim better than Jimmie Smith but he can beat you all to pieces on handicraft. It sinks in rapidly that, because you have a natural wave in your hair and got all high marks in school, doesn't help you to dive as well as the little girl with the freckles. You realize, perhaps for the first time, there are any number of other children who are just as smart or smarter than you, and you try your level best to get along with them and compete with them. For if you don't you are simply on the outside looking in and the rest will go on having a grand time.

So, bend the budget, twist it like a pretzel if you have to, but figure on camp for the children. You can't postpone childhood. Send plenty of plain clothes, nothing that could by any possibility be kept neat and just so, a good laxative the day before the big adventure begins and the parental blessing the day it does.

Then forget, as far as possible, that you are even related and let them alone! Visit the camp as infrequently as possible and leave as soon as you can tear yourself away. But, if you want your money's worth, for heaven's sake let the camp directors have a chance to give it to you. They want your child a second season and a third and fourth. It's their business to help your youngster have an unforgettably good time and a time of gain and development.

The inside story

[*Continued from page 27*]

figure, the bedspreads are white tufted in red, and the curtains are again white organdy piped in red. The tie-backs—I must tell you about the tie-backs: Simply wide bands of red calico tied into huge butterfly bows, but they are positively dramatic! There are more little lamps, these with red calico shades, flower prints framed in pine, and the loveliest tiny andirons from England of brass and bronze, very sway-backed.

In the second bedroom there is a more subdued note, no less charming. Here the furniture is walnut, with a chaise longue covered in green and white, and white curtains against a wallpaper that is like an old-fashioned nosegay—a drapery of lace caught here and there with bunches of roses, all soft pinks and greens on a white ground. Does it sound charming?

The bathroom is all one could wish, in white-and-black paper, white-and-black linoleum squares, snowy ruffled curtains tied back with jade-green calico bows, and towels of the same shade.

The most formal part of the house is of course the living room, still not quite complete as to furnishings. There is an especially nice scenic paper in gray and white, the curtains are white organdy, and the hangings at the hall doorway, brilliant red. The large rug is just as red but is softened by a rare old hooked rug before the hearth having faded sprays of holly on a white ground. A good Turner sporting print with plenty of "pink" coats in it hangs above the mantel. At right and left of the fireplace is, respectively, a small Lawson sofa and chair covered in very deep blue glazed chintz with a pattern of grayish white flowers. There are two delicate Hepplewhite candlestands of cherry, one just within the front doorway, with a little old mahogany mirror above it and a white bowl for flowers. The fine walnut secretary dominates the room, and the desk chair is particularly good—English Sheraton, the seat covered in smart red linen with a white vine pattern, put on with brass nails. When a wing chair is added, and another table; when an old cherry sugar chest is converted into a radio cabinet, and perhaps a needlepoint stool placed before the fire; when several more old glass lamps are scattered here and there, the room will be as nearly "finished' as one would wish it to be.

Some day a boys' room, for the two young sons of the house, will be completed in the sunny basement at the rear. The garden, which has already taken on charming outline with beds of old-fashioned flowers bordering a square of green, will become richer. Meanwhile a little white picket fence encloses the front yard and a flagged walk bordered with dwarf boxwood leads invitingly toward the entrance. Several fine plants of tree box have been placed directly before the house giving it a look of cherished age considerably beyond its years, so much so that now and again it must, like the old woman in Mother Goose who lost her petticoat, cry softly to itself:

"Lauk a mercy on me,
This can't be I."

SALE OF
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$1 each
FRAMED

See our advertisement on page 295 in The American Home for April, or send for descriptive circular. Subjects include 19 of "The Best 50 Currier & Ives"—lithographed in full color, attractively framed. Quantities limited—Act Now! Doubleday, Doran Book Shops, Inc., 244 Madison Avenue, New York City.

Kitchen cutlery

[*Continued from page 36*]

wooden handles, water soaked, are laid on cloth or oilcloth, an ugly stain will leave its imprint thereon. Enameled handles are very good, if the enamel is well applied and of high quality so that it will not crack. Celluloid and hard rubber are two other products of recent date that are well adapted for cutlery handles, but here again watch for cheap imitations or substitutes. The best guarantee of quality is the name or trade mark of a well-known or reputable manufacturer on the blade of the tool. Then if anything goes wrong, or is not satisfactory, you may be sure of proper adjustment by the maker who guarantees his product.

Cutlery Equipment Needed

The question has often been asked, "What items of cutlery should the average kitchen have conveniently at hand?" The quantity of items depends on the size of the establishment and the number of persons in the household.

The dean of the kitchen cutlery equipment is the good old,

[*Please turn to page 57*]

Many good Housekeepers don't understand MOTHS

You just can't do a thing about moths, unless you first understand them. Don't imagine for a moment that hard work will get the best of them. You may labor for days packing your woolen clothes away in bad-smelling preparations. Then let there be an almost invisible moth-egg in any of these clothes and you will never keep that egg from hatching or the newly arrived worm from eating. Good smells or bad smells make no difference. Mothworms have no sense of smell. And if you use the fumigating type of moth product, your clothes will be open to moth infestation the second they are exposed.

What *will* you do? The answer is simple. *Mothproof* all your woolen belongings *with Larvex.* That's the new way and the sure way. Larvex is a colorless, odorless liquid. It penetrates into every single fibre of the wool. The Larvex method is used by the big textile companies. They know that mothworms will starve to death rather than touch a single strand of wool that has been mothproofed with Larvex. They simply *won't* touch it.

Larvex is certainly a wonderful find for the harassed housekeeper. For the first time in her life she can be *sure* that she is not going to have any moth holes. She can avoid all trouble of wrapping things up and putting them away. All she needs do is treat them with Larvex. She can let them hang in the closet if she wants to and have the use of her warm wraps on all the damp and chilly days. Larvex is economical, too. Apply once, right on the cloth; and the article is safely mothproofed for an entire year.

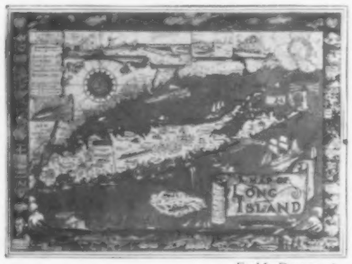
Ask about Larvex at drug or department stores. The salesman will tell you that Larvex is utterly dependable for carpets and wool upholstery as well as for clothes. Larvex will save you a lot of moth damage this year. The Larvex Corporation, Chrysler Building, New York, N. Y. (In Canada: The Larvex Corporation, Ltd., Sainte Therese, P. Q.)

PREVENT MOTH DAMAGE

LARVEX
ONE APPLICATION MOTHPROOFS FOR A WHOLE YEAR

Of interest to you?

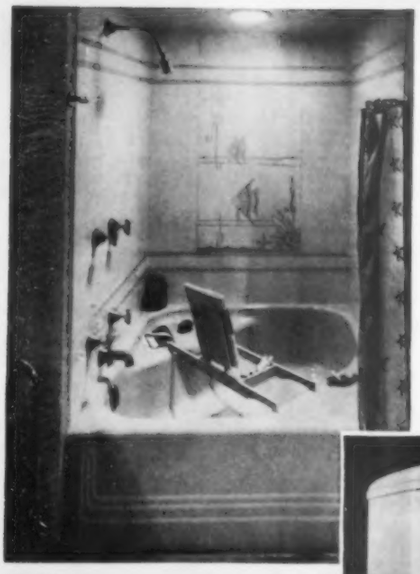
Here is an amusing and highly decorative map of Long Island, carrying bits of historical information, to say nothing of hints as to the best fishing grounds! The Billboard Barn



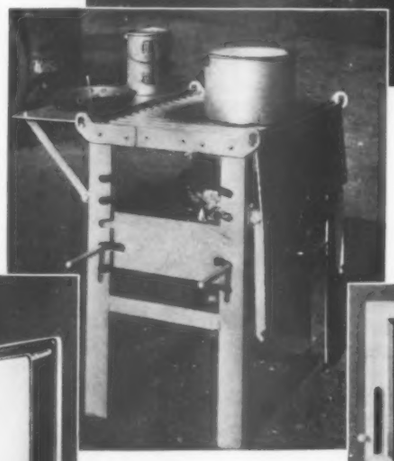
F. M. Demarest

Brightly colored animal decorations for the child's room are mounted on wooden plaques so that they can be hung up easily. H. S. H. Importing Corporation

The carpenter above is laying a floor by the "Loxit" system. Knapp Brothers Manufacturing Company

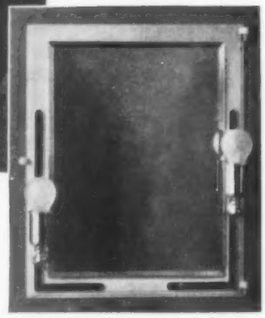


The new four-foot square Neo-Angle bathtub, with an integral shower seat at the rear and a diagonal bathing recess. American Radiator Co.

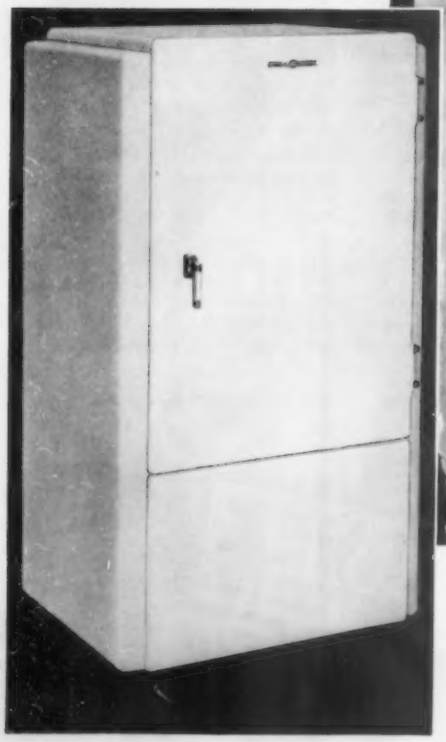


Conveniently arranged with adjustable fire box and drop leaves is this park stove for outdoor cooking. Burger Iron Co.

This first-prize model garden at the recent Boston Flower Show was put together with Savogran, a non-shrinking filler which can be used to repair broken furniture, and indeed repair almost anything in the home. The Savogran Company

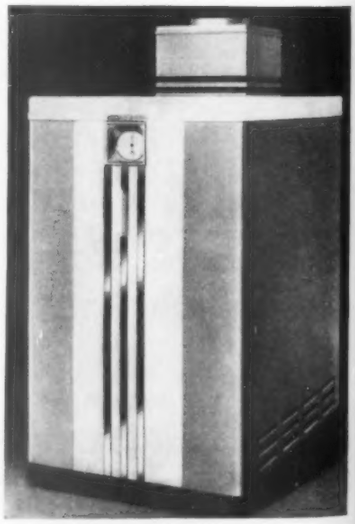


Edge-Lite bathroom cabinets and mirrors provide adjustable illumination, through the device of light brackets which move up and down and across Faries Mfg. Company.

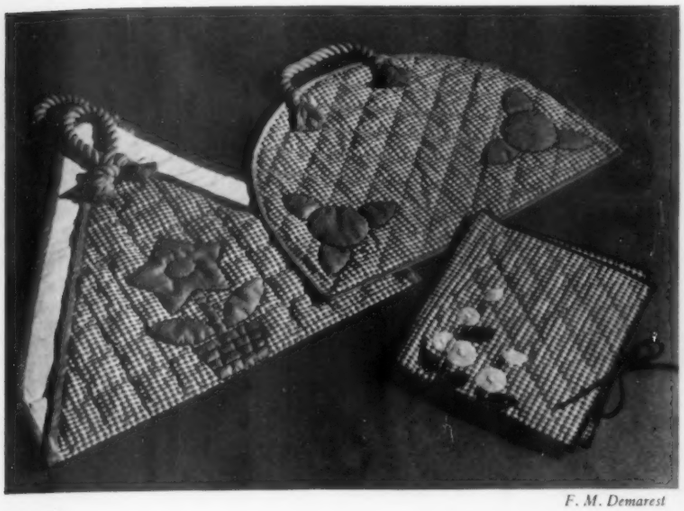


At the left is the new General Electric refrigerator, de luxe model, with flat top. Its modern lines are simple and efficient.

Above is the latest Frigidaire, with tall bottle space, necessary since repeal, a utility basket for small items that must be kept in the refrigerator and "knee action" handle, which can be released by a touch of the knee



The General Electric Company has designed a residential gas furnace along strikingly modern lines. Its simple rectangular form is compact, taking a minimum amount of space



F. M. Demarest

Accessories for dirt gardeners

Designed by Christine Ferry

IT IS safe to predict that feminine gardeners everywhere who like to do their own transplanting and weeding will take pleasure in the practical usefulness, as well as the colorful appeal of these swanky aids to garden comfort.

Sturdy apron gingham—that smartest of smart fabrics for the curtaining of informal country houses—checked in blocks counting about eight to the inch, provides a foundation material eminently suited to the purpose, and patches of plain gingham, in combination with biasfold trims and handles of cotton cord, afford color contrast.

Both kneeling pad and tool carrier are lined with white oilcloth, from which garden grime may be readily removed, and the heavy cord handles are designed for the purpose of hanging in the porch or garden house as well as for carrying about from place to place. The book cover is planned for the seed catalogues and other material of an informative nature which every garden lover is always collecting and usually unable to place his hands upon when needed.

The Kneeling Pad

PATTERN: square up a piece of wrapping paper 13 x 18 inches, fold long edges together at center and trim upper corners in a well-rounded curve. Cut check gingham, interlining and oilcloth by this pattern. From plain gingham cut two round pieces 3 inches in diameter and six leaves 1¾ x 2½—these measurements allowing for ⅛ inch turn.

To place patches, draw a 2¾ inch circle on the gingham ground to finish 2½ inches up from the straight edge and 1¾ inch in from curved edge on each side. Arrange leaf patches at regular intervals about this circle, placing the first one midway the arc of the circle on the inside and parallel with the straight bottom edge. Turn in side edges of leaf and apply base flat a little way over curve of circle, then apply round patch to cover. Baste patches carefully and sew as invisibly as possibly with feeling

Two questions every man *must* answer.

What of my family's future? What of mine?

YOU'LL find a satisfactory and certain answer in the John Hancock Retirement Fund Policy, which provides life insurance for your dependents when they are most dependent on you, plus a life income for your own retirement years.

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How can the Retirement Fund Policy answer MY questions?

My date of birth is.....
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A. H. 6-34

Correct

GLASSWARE FOR EVERY OCCASION IN A WIDE VARIETY OF CHARMING DESIGNS

Shown in the circle are water goblets—in four of Fostoria's newest designs. Other delightful patterns are available, both in crystal and colors.

Glasses shown in the border are:
1. Cocktail....2. Sherry....3. Wine... 4. Brandy....5. Creme de Menthe... 6. Champagne....7. Rhine Wine... 8. Claret....9. Cordial....10. Brandy Inhaler...11. Whiskey...12. Old-Fashioned...13. Pony...14. Highball.

•

Fostoria solves for you one of the greatest problems of Repeal—by providing absolutely correct glassware in four convenient assortments. See these lovely glasses at your store—you will be delighted when you read the price tags!

Write for our booklet "Correct Wine and Table Service." Fostoria Glass Co., Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

stitches in sewing cotton of self color. This is important.

After finishing both motifs, press, baste to interlining and quilt in a diamond pattern with a single thread of colored cotton run diagonally across the tiny blocks, spacing them at 2½ inch intervals across the straight edge. Quilt background only, breaking the lines when they meet patches. Then, with six threads of black stranded embroidery cotton, quilt around the patches with stitches about ⅜ inch in length.

When quilting is finished, back with white oilcloth and bind edges all around with biasfold, stitching on the back (or oilcloth side) and then turning to the front and sewing to the gingham.

For the handle take ½ yard of cotton cord ½ inch in diameter, knot each end about 2 inches up from cut edge and fringe to knot. Flatten the knots to measure about 1½ inches in diameter and sew to the gingham side near the upper edge, wrapping and sewing the cord to the biasfold edge with black embroidery cotton, passing the needle inside the fold so that stitches do not show on the back.

The Tool Carrier

Pattern: square up an 18 x 30 inch piece of wrapping paper, fold lengthwise and crosswise to mark exact center of each side, then mark off a 3½ inch space at the center of each long side, then 2 inch space at the center of each short side, draw diagonal lines connecting these points and cut. Cut gingham check, interlining, and oilcloth by this pattern.

Cut and apply patches of decorative motif at center of one side with base of flower pot on a line with the point where the sides begin to slant. Place stem first, leaving ends flat to be covered by pot and flower, place leaves and apply flower center last.

Face each end with interlining. Starting at a point about ½ inch up from base of pot run horizontal lines of run-in quilting with single thread at 1¾ inch intervals, then block off the surface of the background with vertical lines so spaced as to form a panel of blocks 1¾ x 2½ inches at center of each side or end of the carrier and square 1¾ inch blocks on either side, the oblong blocks corresponding to the width of the base of the flower pot. Then with six threads of black stranded embroidery cotton quilt just outside edges of the various patches and mark pot horizontally into four sections with three rows of outline stitch worked into both layers of material.

Line with white oilcloth and run two lines of quilting stitchery across from side to side at points where sides start to slant, working through oilcloth as well as gingham and interlining. Insert stiff cardboard, cut 3½ x 16½ inches, in the pocket or casing thus formed and close edges all around with biasfold, stitching on the oilcloth side and sewing down on the front. Finish each end with a loop of heavy cotton cord, ½ inch in diameter, knotting and crossing ends—fringed to a depth of about 1½ inches—so as to cover the short ends of the carrier. About half a yard of the cord is needed.

The Book Cover

Cut two pieces of checked gingham 10 x 18 inches and two pieces 7¾ x 10. The decorative spot is done in two colors, the two tip leaves in the color of the flowers. Cut two round pieces for flowers 1⅞ inch in diameter and two 1½. Cut two leaves same color 1 x 1½ and four of contrasting color 1⅛ x 1¾. Cut one ⅝ inch stem 5 inches long and one 3 inch length.

Measuring in from lower right corner on long side, place long stem vertically with edge, and 6 inches from it. Place short stem 2 inches to the right, or 4 inches from edge. Turn sides of stem patches, but leave ends flat, the bottom running into the seam and the top covered with the leaf which matches the flower in color.

Arrange flowers overlapping stems, one large one on the short stem about 1 inch up from the bottom and the remaining three on the long stem, starting at a point 1½ inch up from the bottom to allow for leaves, which should be placed so as to touch stems. After turning and sewing edges, work a quarter-inch satin stitch dot with yellow in the center of each flower.

This decoration is so placed as to come at the lower left-hand corner of front cover when folded.

Place the two large pieces of gingham together with interlining between and quilt with running stitches. First lay 7 vertical lines at regular intervals over a two-inch space at center (for turn of cover) and run piping cord through the two outer and the two center casings thus formed. Then, starting at the lower right corner, quilt in diamond fashion, laying the lines at two-inch intervals and working diagonally across the checks.

Bind one long side of each of the two smaller pieces of gingham, baste the unfinished edges flush with the ends of the quilted cover and bind edges all around. Slip cardboards into cover pockets thus formed and tack the open bound edges midway, so that the boards may easily be removed when laundering becomes necessary. Cover lengths of piping cord with biasfold and sew to inside of cover at center of each end for ties.

House in Great Neck, N. Y. Architects, Evans, Moore & Woodbridge, New York City. Painted with Cabot's DOUBLE-WHITE *and Cabot's Green Gloss Collopakes.*

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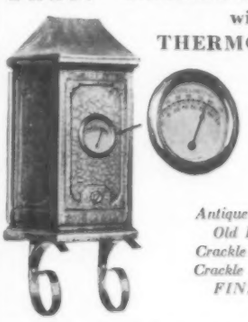

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Kitchen cutlery

[Continued from page 53]

rugged carving knife, not necessarily the one that graces the table, with the genuine stag handle, and comes in a set with fork and steel to match, and is the weapon father uses on Thanksgiving day to carve the holiday bird, but the old reliable that slices the roast or fowl behind the kitchen door when the master of the house hesitates to display his carving abilities before a table full of famished guests. A short, blunt butcher knife is another necessity for carving other meats, and is very handy for cutting through the shell of pumpkin or hubbard squash. A thin, long blade slicer is a boon for the slicing of hams and roasts of beef and lamb. Do not use the carving knife or slicer for cutting bread, particularly if the bread is fresh, for nothing will dull a knife quicker than hot, fresh breads. A special knife for breadstuffs should be in every kitchen cutlery drawer. The serrated edge knives are handy, cut the bread in thin slices, and retain their cutting edge.

Every kitchen cabinet, no matter how small the family, should have at least two paring knives, and several more always come in handy. It is a splendid idea to acquire an assortment of these knives, of varying length and shaped blades. Too many kitchens are without a spatula, that flexible steel knife with no cutting edge, but which is of great convenience in cooking, for turning such food as meat balls, potato balls, corn fritters, etc., in the pan, and for scraping the sides of bowls in the making of bread and cake. Two spatulas, one rather short and narrow, the other wider and longer, should be available.

A well-known maker of kitchen cutlery is marketing a duplex or double-edge knife, made of stainless steel. Carving knives, slicers and various patterns of paring knives are made with the other edge serrated so that the knife may also be used for slicing breads, thus making one article do for two jobs.

Knife Check List

As a suggested list for your cutlery drawer check the following as a handy assortment for knives.

Carving Knife—An 8- or 9-inch blade, semi-flexible.

Butcher Knife—A 5- or 6-inch blade, stiff and quite pointed.

Slicer—An 8- or 10-inch narrow blade, semi-flexible.

Bread Knife—Plain or serrated edge, blade 8 inches long.

Paring Knives—Various lengths and shapes of blade.

Spatulas—One 5-in blade; one 7- or 8-inch blade.

Grape Fruit Knife—Stainless or chrome, curved blade.

As is the case with most kinds of tools it is economy to buy the best in knives. With just ordinary care any good item of cutlery will last for years. Cheap cutlery will usually be found to be only an annoyance, and a continual replacing expense. Dull knives are an aggravation, and handles that tend to come loose are sufficient excuse for the loss of one's temper. When it comes to sharpening knives at home two methods are at hand. The ordinary sharpening steel or hone, of the type used so dexterously by the butcher, will be found to give the best results if one is adept at holding the steel and blade at the proper angle. There are a number of practical knife sharpeners available, most of which use the principle of drawing the knife between a series of revolving, metal discs. This method is quite easy for the average man and woman, and does put a sharp edge on the blade.

There are of course quite a number of other kitchen items that may quite properly be classed as cutlery. Perhaps the most common is the can opener, much more of an important tool in this century than in the last. This little gadget is found in great variety, some rather in-

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ECONOMY SALAD DRESSING

1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
1 teaspoon salt
⅓ cup vinegar
1 teaspoon dry mustard

Blend thoroughly Eagle Brand Sweetened Condensed Milk, salt, vinegar and mustard. Stir until mixture thickens. Allow to stand a few minutes to stiffen. Makes 1¾ cups.

● Try it! It tastes just like the "boiled dressing" that Mother used to make! Yet it's made without cooking—just *stirred* together! Delicious for cole slaw and other green salads, also tomato salad.
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genious instruments among the hundreds made. There is one that easily and quickly cuts the tin so that the top lifts off completely, leaving no rough edge to cut the hand. Another type operates in just the reverse manner; it cuts around the wall of the can and lifts out the top, clean as a hound's tooth, leaving the top rim of the can intact, strengthening the can for pouring when handled near the upper edge.

The bottle cap remover, the wedge cap lifter, and the cork screw are all convenient and necessary tools to have hanging up ready for use. Or if one prefers, a handy combination tool may be found among the wares of your favorite hardware or housefurnishing store that will combine in one article a can opener, various cap removers and a cork screw.

Homemaking around the globe

[*Continued from page 29*]

acted and the affairs of the family carried on. Then, when it can be afforded, there is an *anderun*, or women's quarters, for according to Moslem practice the women of the family should not eat with their men, receive guests with them, or otherwise appear in their presence socially. These two apartments are elevated some steps above the ground. Below them is the *unbar*, or storage space, where the year's supply of wheat, cheese, molasses, and raisins is kept for winter use. Among the higher classes each of these three divisions may be multiplied into a score or more of rooms.

All Persian houses are of this story or story and a half type with flat mud roofs. Their floor plans are always of the same, unvarying design, an entrance hall in the center with the men's quarters on one side and the women's on the other. The dwelling is usually placed to front towards the south and open on a stone paved inner courtyard, thus utilizing all the brilliance of the sunshine for warmth in winter. Contrary to most people's ideas, Persia is not, except in the extreme south, a tropical country. Its latitude is about the same as our Atlantic seaboard states below New England, and its high altitude (most towns are between 5,000 and 8,000 feet above sea level) makes the night air always cool and the winters often severely cold.

While the sun, even in winter, gives a goodly heat at noon-day, this must often be supplemented. As a rule, this is done by means of the *tandoura*, a large depression in the floor, two or three feet deep and the same in diameter, its sides walled with bricks. In this a fire is made of brushwood and manure cakes and replenished from time to time with charcoal. Once this "oven" is heated, it stays hot for a long time. Against its walls the flat, thin wafers of bread, *lawash*, are baked. On its coals the usual diet of buttered rice, *pilau*, and stewed meat is cooked. From it coals are taken to keep the water bubbling in the omnipresent samovar, so that steaming tea is available at any hour.

Over this *tandoura's* open mouth is placed in winter time a low bench, *kursee*, on top of which a huge padded comforter is thrown. The family gather around this, sitting on the floor, their laps covered by the quilt and beneath it their feet toasting in the reflected warmth from the coals.

There is very little other furniture in a Persian home. They do not use chairs nor do they have bedsteads. Each person's bedding is placed on a small mattress laid on the floor. In the daytime, mattress and bedding are rolled up together into a tight bundle which is wrapped with a gay piece of cloth. These bedding rolls are then set against the sides of the room and are used as back rests to recline upon while eating or gossiping around the *kursee*.

So much for the home life of Iran's native citizens. Now as to the foreigners residing within her domain. As has been said, few travelers visit Persia, and the number of European residents is small compared with most oriental lands. Similarly, little imported goods can be purchased, and those westerners who do live here must adapt their living requirements very closely to native products supplemented by a few "necessities" which they themselves get out by freight or post at exorbitant cost.

We build our houses of the native material, sun-dried mud bricks, with walls three feet thick. We use the native plaster, usually tinting it ivory. We cover the mud floors with bricks or, when possible, with cement imported from Russia. Although the Persians, who discard their shoes instead of their hats when entering a house, get along nicely with mud floors, they are impractical under our harder wear and tear. We retain the flat mud roofs, but add a second story to our homes which are arranged according to standard American plans, instead of being the typical long, low Persian structure.

Windows are always of the casement type, and of course it is necessary to screen them all. In

[*Please turn to page 61*]

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Stepping stones in color

Harry Irving Shumway

CEMENT doesn't seem, at first thought, to be a medium for artistic effort, especially in color. But once you learn how to get color and to cast it, there is no limit to the attractive things that can be made. The single color stepping stone is easy to make. A gay effect can be worked out in the garden with these stones of red, blue, pink, yellow, lilac, and so on. The color is made by mixing the dry cement with dry powdered colors. These powdered colors are sold by all hardware stores and are very inexpensive. They are the base colors used by painters to mix house paints.

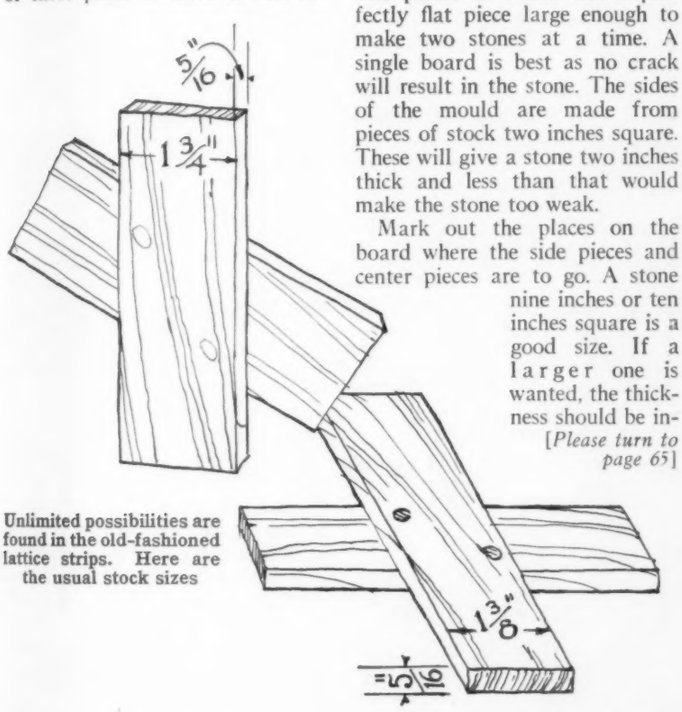
The depth of shade depends on the proportion of sand, cement, and color. The standard mixture of three parts of sand to one of cement is about right for these stones. And about one third as much color as cement will give a fairly definite shade. A half portion, of course, will be much deeper as these dry colors are very strong.

Mix the ingredients in small amounts, dry. Use an old pan if you like. Or make a shallow mixing box from odd pieces of wood. If you have only a few moulds, a small mixing box will be all right. When the dry ingredients are mixed pretty well, add water carefully until you have a sort of pudding. The color wet is much deeper than it will be after it has become dry.

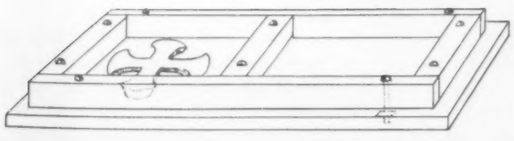
A mould suitable to do a score or so of these stones is made from odd pieces of wood. Get a perfectly flat piece large enough to make two stones at a time. A single board is best as no crack will result in the stone. The sides of the mould are made from pieces of stock two inches square. These will give a stone two inches thick and less than that would make the stone too weak.

Mark out the places on the board where the side pieces and center pieces are to go. A stone nine inches or ten inches square is a good size. If a larger one is wanted, the thickness should be in-

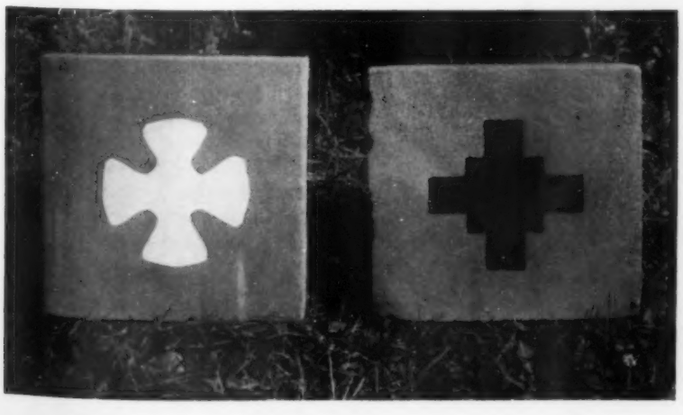
[*Please turn to page 65*]



Unlimited possibilities are found in the old-fashioned lattice strips. Here are the usual stock sizes



Two-color stepping stones in blue with yellow center and straw color with red center. Above it a moulding frame



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A moderately-sized house

[*Continued from page 20*]

living room composing the entire south wing. The dining room was placed at the rear of the main hall to take advantage of the eastern exposure and also to be accessible to the large covered porch at the rear of the living room. A study, with a corner fireplace, is placed in between the hall and garage, and lighted by a bay window, circular in plan. It is sheathed with knotty pine and its ceiling beams are of adzed oak timbers. These, together with built-in bookshelves and a wide window seat, achieve, it is felt, a room of accidental and carefree character.

On the floor above are four master bedrooms, two of which have private bathrooms. The other two are provided with an intercommunicating bath. The two maids' rooms and their bathroom are located above the garage. All bedrooms, including those for the maids, have the advantage of two exposures, thus benefiting by cross ventilation.

The character of the interior of the house, although similar to that of the exterior, is somewhat richer in ornamentation. The openings from vestibule to main hall and from this hall to the living room are cased with simply moulded wooden pilasters, with broad frieze, and cornice. A floral motif in relief is applied to the center of the frieze. This detail forms a rather interesting rectangular frame for the room vistas beyond, as, for instance, the fireplace end of the living room, which room is on a lower level than the hall and approached by two steps. On each side of this fireplace rises an elliptical headed arch, each of which, in turn, serves as a frame for recessed windows. Lighting fixtures with black star backplates and central brass reflectors give a decided accent to the room and repeat an emphatic note which is also carried out in the narrow polished black slate facing of the fire opening and in the baseboards, painted black. The entire exposed inner surface of the fire compartment at the mantel has been given a coat of lamp black and kerosene to counteract the harsh yellowish color of the fire brick.

The walls and woodwork of the living room and hall are painted a pale gray-green in order to give a cool background for warmer and richer colors.

The decorative scheme and furnishings were accomplished by Lucile Schlimme, who introduced a rug in the living room of plain mulberry to tone with the mulberry and gold Fortuny print on the sofa. At the windows of this room were hung curtains of hand-blocked linen in soft green on a cream ground with notes in the pattern of lemon yellow. The wing chair is covered with a small figured green and gold brocatelle, whereas the open arm chair is in green-gold wool damask. The small side chairs have seats upholstered in a striped material of mulberry, green, and gold. The note of lemon yellow is accented in the pair of Chien Lung vases with stretched taffeta shades of mulberry color. Here and there a note of turquoise blue has been introduced, in the ship painting over the mantel and in various accessories, to supply a sparkling accent.

Wallpapers have been used throughout the bedrooms and harmonizing with the tiles of their respective bathrooms. The narrow black baseboards have been adopted in all painted and papered rooms of the house. This feature adds zest to the decorative scheme as well as being a practical consideration.

The landscaping adjacent to the house was placed in low horizontal masses paralleling the long line of the eaves above. Mainly shrubs of the broad-leafed evergreen family were chosen to form the transition between the masonry of the structure and the softer broad expanse of lawn.

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"It's fun TO KEEP FIT ON A BICYCLE"

Meet the bratwurst!

[*Continued from page 38*]

it gets hilarious and needs toning down, a little dampening of its ardor is done. To accomplish this feat a basin of water is kept constantly at hand, accompanied by a neat green twig topped by a brush of green leaves. This, upon occasion is dipped into the basin of water and sprinkled over the coals. Try that on a wood fire and see where it gets you!

The roast, whatever meat is used, is laid on the grill directly over the coals and turned with a long fork from side to side until the surface is *roasted*—not scorched, dried, or crisped—to a toothsome perfection, and the inside, to the very middle of its perhaps three-inch thickness, is *done*, but not overdone, rare (in the case of a beef-steak) when desired, but never raw, and savory from the judicious sprinkling of salt and pepper as the process of roasting nears completion.

The "hot dog," to which our own garden suppers are too closely confined, finds but little favor with the Wisconsin garden cook. She likes her own bratwurst better, and prefers the diversity

of such meats as named to the ubiquitous "dog." The frankfurter is to the German a good deal like what chop suey is to the Chinaman.

Whatever meat is used in the Wisconsin roast, the menu will be about the same in character. Here is one typical:

Bratwurst Semmel
Potato salad Potato chips
Dill pickles—Radishes
Beer
Kranz Crackers and cheese
Coffee

The semmel is a roll as indigenous to Wisconsin as the bratwurst. However, the hostess who wants to carry out the menu need not feel herself completely handicapped by not being able to procure this particular kind of bread, because the roll that we use with our "dogs" will do very well—as a substitute.

Kranz is a yeast bread resembling in form and flavor a German tea ring. It is sufficiently sweet to make a desirable dessert, but not too sweet. A bratwurst roast, no matter by what other name the meat may be called, demands a dessert of character, something that will stand up to the rest of the meal, topping it with decision and dignity. Doughnuts are sometimes permitted to enter the exclusive company, but crackers and cheese—any one of the many kinds of appetizing cheese—is a sufficient climax and always popular. Coffee is served with the dessert.

The dessert is placed on the table along with the main course, and plates are not necessarily changed. A bratwurst roast belongs in the picnic family and therefore picnic customs prevail.

The meat, whatever kind is used, is placed in the split roll and eaten with the fingers. No relish is recognized in this aristocratic society. The *meat's* the thing, and is its own relish.

The potato salad as made by the German hostess and served with her outdoor suppers, with the Kalter Aufschnitt (buffet platter of cold meats), or with the snack of rye bread, cheese, and beer, is sufficiently different from the salad of the same name and with which we are most familiar to deserve special treatment, so here is a recipe for making it:

German Potato Salad

12 medium size potatoes
1 onion
¼ lb. salt pork or bacon
4 tablespoonfuls chopped parsley
⅓ cupful vinegar
1 teaspoonful salt
¼ teaspoonful pepper
¼ teaspoonful sugar

Cook, cool, and slice potatoes; chop onion fine; dice salt pork and fry to crisp in frying pan; add vinegar to pork and bring to boil. Pour this over the potatoes; add sugar, salt, pepper, parsley, and onion. Mix carefully and thoroughly. Serve at once. Serves eight.

Dog with a Stick in His Mouth

Use well-fed "dogs," the pudgy kind—and slit them down a little way on the stomach side. Into this slit insert a thin wedge of American cheese. Wind a strip of bacon around the "dog" and fasten with a toothpick. These "dogs" cannot be roasted directly on the grill, but should be placed in a drip pan or iron skillet, and turned with a long fork until the bacon is slightly crisped. By this time the cheese will be melted and the frankfurters sufficiently cooked. Then, safely blanketed in a heated roll, buttered or unbuttered, they should be eaten at once.

Kranz

4½ cupfuls flour
1½ cupfuls scalded milk (cool to lukewarm)
1 tablespoonful salt
½ cupful sugar
2 cakes compressed yeast
½ cupful butter (melted)
3 eggs

Crumble yeast into bowl, add the lukewarm milk and stir until yeast is dissolved; add sugar, beaten eggs, salt, flour, and mix thoroughly. Turn onto a floured board and knead to a soft dough. Put into a greased bowl and let stand until double in bulk. Knead down and allow it to rise again for about 45 minutes. Divide the dough into three parts, roll, mold, and pull each part into long strips of dough narrow in shape and 1 inch in diameter. Place strips side by side and seal tops together. Braid dough carefully and put into greased baking pan in a circle. Bring edges together and seal. Let this rise until double in bulk. Brush with melted butter, beaten egg, and finely cut blanched almonds. Bake 45 minutes in moderate oven (350 degrees.) Cool and dust with confectioners' sugar. Serve with coffee.

Homemaking around the globe

[*Continued from page 58*]

addition, we sleep under bed nets during the summer months.

Instead of the native *tandoura* we heat our houses in winter by means of little tin stoves made by hand in the bazaar out of empty gasoline cans. These burn wood. Most of us bring with us as a necessary bit of equipment from America an old-fashioned, wood burning kitchen range. On

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Staple vegetables can be bought cheaply in the bazaar: potatoes, onions, tomatoes, and cabbage at two or three cents a pound. These we supplement with asparagus, celery, peas, and sweet corn raised in our own gardens. Almost anything can be grown here, once the seed is brought out and enough water is used for irrigation. Two products we are still struggling unsuccessfully to get started are strawberries and sweet potatoes.

I could continue indefinitely multiplying details to show that American housekeeping in this fascinating land is an intricate, time-consuming process, demanding endless ingenuity and the acquired virtue of oriental patience, but perhaps this is enough to show that the life here also rewards one with an unusual degree of satisfaction once a livable, home-like atmosphere has been established and some insight gained into the habits of the hospitable race among whom we dwell.

Rhubarb possibilities

[Continued from page 40]

Rhubarb Pudding

The simplest of all rhubarb puddings is made by adding 1 tablespoonful butter to each 3 cupfuls hot rhubarb sauce, and thickening with either cornstarch or tapioca, and cooking until clear. Serve with plain thick cream or soft custard, well chilled.

Rhubarb Catsup

To each 6 lbs. rhubarb allow

4 cupfuls sugar
2 teaspoonfuls mace
3 teaspoonfuls pepper
3 teaspoonfuls ginger
3 teaspoonfuls cinnamon
1 teaspoonful cloves
Grated rind 2 lemons
Grated rind 3 oranges
2 teaspoonfuls white mustard seed
2 teaspoonfuls celery seed

Boil until thick. Force through sieve. Add vinegar enough to dilute to consistency of catsup, perhaps 3 cupfuls. Seal while hot in sterile bottles or jars. Excellent with fish, or any dish where a condiment of this type is needed.

Favorite Sauce

1 quart of rhubarb cut in pieces
2 cupfuls cooked chopped figs
1 cupful crushed canned pineapple
1 cupful soaked and pitted prunes, cut up

Cook for 20 minutes, sweeten with 1¼ cupfuls clover honey and 1¾ cupfuls sugar. This is excellent canned. Bring to boiling point once more and fill into hot sterile jars and seal. Invert until cold. Test and store. This is a great favorite with the men folks. This makes an excellent conserve by adding ¾ weight in sugar, ½ cupful crystallized orange peel, ⅓ cupful crystallized ginger—both chopped fine—and cooking until thick as any conserve. Shredded almonds are a good addition. These should be added just before taking from the fire. Turn into hot, clean glasses and pour melted paraffin over at once.

Amo Conserve

2 quarts (8 cupfuls) cut rhubarb
1 cupful dates pitted and cut in small bits
1 cupful soaked figs run through chopper
2 cupfuls crushed pineapple
1 cupful raisins cut in small pieces
Grated yellow peel 2 oranges
Juice 2 oranges
Grated yellow peel and juice 1 lemon
1 cupful shredded blanched almonds
1 cupful coarsely chopped walnut meats

Weigh fruit and allow equal amount of sugar. Cover the orange and lemon peel with boiling water and let stand until cold. Mix fruits, peels, and the water they are in, add sugar and mix well. Have this in a crock or large bowl. Stand, covered, over night. In morning cook slowly, stirring often, until thick. It takes a long time but is well worth it. Just before taking it from the fire add the nut meats. Seal in small sterile jars. This is delicious with toast and hot breads, as well as waffles.

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Garden facts and fancies

Leonard Barron

So, after all, our fears were worse than the realities; notwithstanding the extreme cold of the last winter, and the anticipation that much serious damage was done in the gardens, it hasn't turned out quite as bad as was anticipated. True, the Climbing Roses suffered intensely and, literally, were wiped out in wholesale quantities—even being killed root as well as branch—but the Bush Roses survived wonderfully well; especially where they had been given proper attention in the preceding summer—attention to feeding and watering. After all, that is just plain common sense, that a plant that goes into the winter with a reserve of energy through proper feeding is better equipped to survive the trials and tribulations of severe weather.

Here and there some flowering shrubs suffered through winter killing of the flower buds—no other injury—and, indeed, the fine tree of the Japanese Flowering Cherry (yedoensis), that for a decade has been a startling spectacle of glistening bloom in the last days of April, this year was practically flowerless. On the other hand, trees of the Sargent Cherry, nearby, which hitherto had not flowered so profusely, were never better. Did the cold conditions have anything whatever to do with it? Who knows?

The Forsythias, in most cases, were delayed in bloom; except where the branches had been under the snow line, flowered as usual and then the so-called bud-hardy Forsythia spectabilis was not entirely bud-hardy. In fact, the old F. suspensa, in some cases, was the more profusely blooming. Strange vagaries, indeed! Well may the question be asked, "what indeed is hardiness?"

During the third week of April, Rochester, New York drew a multitude of garden lovers when the National Flower Show opened in Edgerton Park. Coinciding with the 50th anniversary of the Society of American Florists, it was a memorable occasion.

Browsing around through the show, I was interested in several novelties that I think the gardeners will hear more of in the future. I select a few of the more conspicuous. Viola York Gem is a light lavender-mauve variant of the now well-known Jersey Gem, and I think will be a delightful acquisition to our gardens when it becomes known. Of course, in the early spring, bulbs can easily be forced. A yellow Tulip Jean Scott with the form of Moonlight but richer color may be something to think about, too.

In spite of the fact that April is far from an ideal time to see new Roses, yet there were some seen that seemed to have much promise. Alezane, an extremely improved Talisman, but the bud is of rich deep orange-amber, and a slight suspicion of a rosy flush on the petal merely serves to accentuate its marvelous base color. The bud is fairly pointed and the flower opens flat. Alezane is the French word for "sorrel"—as the old sorrel mare.

A large flowered Polyantha well named Rouge is almost adequately described by those very words, but perhaps I had better say "very large flowered." In fact, the blooms were huge balls of color that seemed to weight down the truss of the forced plant and probably will hold up much better when grown naturally.

The Hybrid Polyantha dedicated to the city of the exhibition, Rochester, is interestingly floriferous, and the plant runs through a scale of shades and nuances of light rosy pink and creamy yellow in curious blendings; but its positive floriferousness is a distinguishing and attractive character.

There were two florist Roses of glorious beauty. The one with the fascinating name of Radiant Beauty is a deeply colored edition of the already well-received Francis Scott Key of which it is indeed a sport—far richer in color and with that delightful backward curl of the petal that is so pleasant in its parent. Fairly fragrant, too, something which we are not over-conscious of in the newer Roses. The other, Carmelita, a deep, deep crimson with short petals but making a very handsome long formed bud, borne on good stems, looks like a 100% Rose for the cut flower growers under glass. What it will do—what it may do in the garden, is yet an unknown quantity.

Agnes Foster Wright in the auburn yellow tones ageing to live flesh tints is distinctly promising so far as color is concerned and is borne on a good stem. The individual flower is somewhat small, recalling in general form the ever-popular Mrs. Aaron Ward but more colorful.

Cameo, a dwarf Polyantha, so-called "baby rambler" type was indeed a triumph. The light pleasing pure color gives it a freshness that is generally wanting in these dwarf Polyanthas. Cameo is a lively salmon pink and for pure color effect in the garden I think it is well worth while where and if you want that type of Rose, but it is not for cutting by any means.

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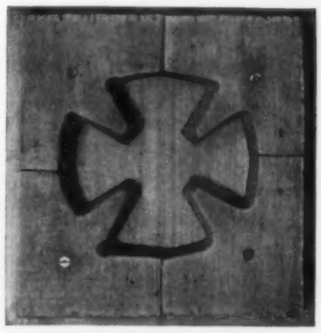
Stepping stones in color

[*Continued from page 59*]

creased to three inches in size.

Fit these side pieces with bolts which are to go down through the flat board. Their purpose is to hold the pieces firmly in place while the wet cement is setting. When dry these bolts can be taken out and the pieces carefully removed. Paint the board and side pieces with two coats of linseed oil to make them water resisting.

To cast a stone, get the frame ready. Place it so it will be perfectly level and steady. Mix the ingredients and pour into the frame, leveling off the top with a straight edge. It should be allowed to set for twenty-four hours or more. Then the side pieces can be carefully removed by taking out the bolts. The cement at this stage is not very strong and the slightest strain will make it crumble. The center piece can remain in between the stones until another day has passed. The longer the new cement dries, the less danger of breakage there is.



The moulding frame in position to pour the center cast of a two-color cement stepping stone

But far more attractive are the two-color stones with a design. These are, of course, more difficult to make as there are two castings. The center design is cast first. Make a form for it out of smooth wood one inch thick. Some simple figure is best like a cross, a conventionalized flower, or geometrical figure.

The photograph shows one of these figures ready for casting. You will notice that it has an undercut; that is, that the sides of the figure slant inward. This undercut locks it solidly in the rest of the stone. You can make an undercut by drawing the pattern larger all around on one side of the wood than the other and cut to the correct lines with a coping saw. Or you can cut it out as usual and make the undercut by beveling all around with a file. Use soft wood and it can be filed in a few minutes; this eliminates sawing at an angle. The one shown here was made in that way.

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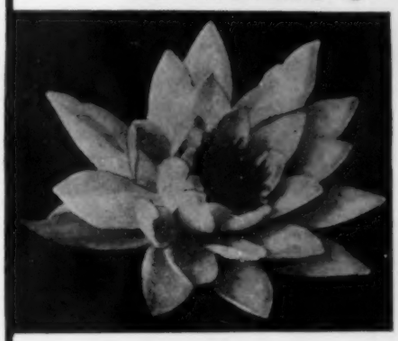

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Cut this small board in quarters, cutting down through the design and across. This enables you to withdraw the pieces from the damp casting without injury. Fit a wood screw to each quarter-piece. The mould is ready for casting after smoothing and painting with linseed oil.

Make these small castings and allow them to dry. To make the stone, lay the small dry casting in the center of the frame with the *small side face down*. This makes the lock. Smear the under side of the small casting with grease to keep it in place and to prevent the wet cement from seeping under. Pour the second mixture over this, leveling off as before and allow it to dry.

The result is a two-color stone of considerable beauty. The process may sound technical and "fussy" but the stone shown in the photograph was the very first attempt of the writer and it was successful. Once you get the knack of handling the cement and moulds, it will be easy. You have the satisfaction, too, of making something which will last forever in form and color; there is nothing it will ever need except a wash now and then.

The color combinations are almost without limit. The yellows and blues are especially good. The one in the photograph of the rounded cross is a yellow center on a blue stone. In making these stones use only fine sifted sand. To make sure you can use an ordinary coffee strainer with a fine mesh. A rather long drawn-out project, this, it would appear. But one immensely worth while as you will find if you try it out.

When things stack up

[*Continued from page 37*]

I learned some valuable lessons on kitchen storage from a nest of mixing bowls that I bought in a thoughtless moment. The middle one of the "nest" was the one I used most. One day I decided that I had struggled with these disposition-destroying essentials for the last time. Since then I have gone in for three sizes of mixing bowls only—large, medium, and small. I have at least two of each kind. Each size has its own individual shelf space which on the surface would look extravagant of shelf space to some people.

Perhaps it is because I have never owned a set of dishes in my life that I have a more complicated problem than the average in the matter of arranging dish storage. For example, I have a set of Spanish dinner plates. These are all alike so I stack them as anyone would. But my soup bowls run the gamut of the rainbow, and each is a different color, so I must avoid stacking them if I follow the fundamental principle that is basic to my whole kitchen storage problem. This principle is never to stack anything that permits of choice in its use, even if the choice is only color. I reach up into the little file-like soup dish storage and select the one I want most without moving any other bowl. Incidentally, these bowls are pottery and a bit irregular so that they do not stack easily. A handy man converted the inside section of a cast-off dish drainer into a rack for these bowls. It is fastened securely to the shelf. It takes far more room than these would require if they could be stacked, but for my purpose it is space well used. This "filing" of dishes or other utensils that are relatively flat is one of the things that makes me feel that I—not my dishes—stack up fairly well if I am called to account in the matter of kitchen space management. No matter how liberal one may be in his views he must maintain the status quo when it comes to kitchen principles.

It took three carefully placed shelves and about two dozen hooks to change my kitchen from an inconvenient one into a very workable one. Add to this the respacing of the shelves in the cabinets which required little except analysis and thought, and a few partitions to provide for storing flat things on their thin edges, and I really have a kitchen that serves me instead of having me serve it.

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A garden pool you can afford

[*Continued from page 35*]

pool and it, too, may often be obtained from a deserted pond or stream.

Next, you will want to choose a group of plants for the border of your pool. In making your selection, first consider your setting. It

may be that some of the native water-loving plants will be appropriate near the pool. If so, here is a list made up of plants you will find growing in their natural habitat near any body of water:

Myosotis scorpioides (Forget-me-not)
Mentha viridis (Spearmint)
Caltha palustris (Marsh Marigold)
Lobelia cardinalis (Cardinal flower)
Acorus calamus (Sweet flag)
Carex morrowi (Sedge)
Iris versicolor (Blue flag)
Phragmites communis (Reed)
Thalictrum polygamum (Meadow rue)
Typha latifolia (Cat-tail)

The plants are arranged in order of their heights, the lowest growing plants at the beginning of the list and the tallest at the end. Several varieties of reeds and sedges are decorative with their interesting blossoms and graceful foliage and any of these may be used.

If your pool demands the atmosphere of cultivated plants, below is a list of perennials which would make dainty and colorful reflections in the water. These, too, are arranged according to their heights, the lowest coming first:

Sedum acre (Gold Moss Stonecrop)
Myosotis scorpioides semperflorens (Forget-me-not)
Maidenhair Fern
Christmas Fern
Hosta plantaginea grandiflora (Plantain-lily)
Iris germanica
Chrysanthemum maximum (Shasta Daisy)
Aquilegia caerulea (Columbine)
Lilium tigrinum (Tiger Lily)
Monarda didyma (Beebalm)

Beebalm, which blooms nearly all summer, is desirable because it attracts the beautiful ruby-throated humming-bird. If care is taken in the choice of plants, your pool may have a continual array of flowers around it during the entire summer. Several of the Stonecrops make good fill-in plants between your stones. Do not completely surround the pool with these border plants. Choose a few of your favorites and arrange the taller ones as a background for your view of the pool. (See Figure 1 on page 35.)

Birds are always attracted by water. A landing-rest may easily be made for them by placing a cut-off broom stick or pole of any kind just behind the tallest border plants. Nail a wooden slat crosswise on the stick, paint it green and you will be surprised at the number of birds that will stop there to rest. Goldfish are an interesting addition and if further "atmosphere" is desired, a porcelain frog will make itself at home on one of the stones surrounding your pool.

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CARL SALBACH 655 Woodmont Berkeley, Calif.

On planting in rows

Lilian Egleston

DON'T plant your flower borders in rows. Not, that is, in row after row, after row. It is true it is frequently done—all too frequently. But don't copy that method, even though it seems to have in its favor the point of easy cultivation, as in a vegetable garden. Planting flower borders in rows, in long ranks of regularly diminishing height from the back row to the front, is one of the surest ways to kill the charm of your garden. For the result does not stop at being orderly. With this fixity of purpose staring you in the eye it has an effect of rigidity—dull, monotonous rigidity—with an insistent note of rapid repetition in stripes all down the line that is as uninteresting and as unpleasant as anything made of really lovely flowers ever could be.

The garden in the modern home grounds whose main feature is likely to be what we speak of as "an old-fashioned perennial border," or several borders, will be more beautiful and more enjoyable the more easy and flowing you make the puffs and long drifts of colorful bloom.

To get this effect, try to imagine that you make a few changes in your orderly rows somewhat as follows: Suppose you have very tall Asters on the back row. Break the line here and there, taking some out for good and, starting from the back row, swing some forward and then off to the side, so as to get an irregular drift of them. Put some Hollyhocks for earlier bloom in the space now left behind the forward end of the "drift," or some tall Monkshood, with low Asters coming across it; there is great variety in Asters now in color, height, and blooming season. You can do the same with Phlox, planning to use several different

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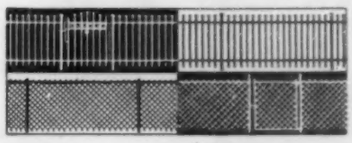

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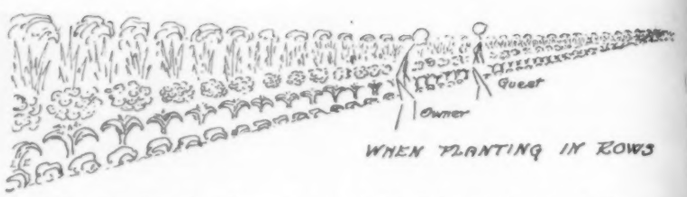


WHEN PLANTING IN ROWS

varieties that blend well, so as to get an effect of mass with variation. You might start these off a little further to the front. Play up your Delphiniums, massing them for their sweep of color, swinging around through the rich shades of the tall hybrids to the clear belladonna blue in moderate height. They will give an exultant, singing tone to the border that nothing can rival.

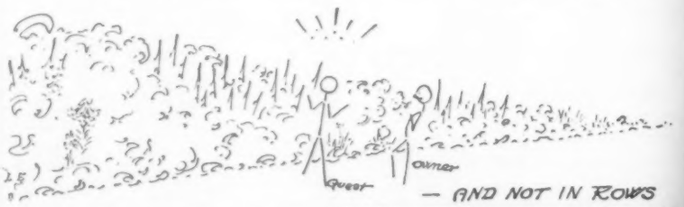
Apply this same principle of having frequent masses in drifts of irregular thickness and length throughout the border. At the same time, have an eye to the character of foliage and general growth habit of plants, for this somewhat determines their use. Peonies, for instance, though they also are effective in masses are useful as definite clumps, putting a period very pleasantly to a longish group of something quite different. The round, compact form of Shasta Daisy, Trollius and, to a certain extent, of Oriental Poppies and Bleeding-heart, does the same thing.

Get used to the idea of *using* plants in this way, making them serve *your* purpose as you play up their characteristic features. Iris, for instance, has very distinctive foliage. Its clear-cut, upright lines come as a pleasant relief after masses of soft, delicate and feathery foliage—as Lupins, Astilbes, and Bleeding-heart. Daylilies have somewhat the same effect. Take pains to distribute these striking characteristics of foliage and growth habit throughout the border, sometimes in small quantities, sometimes in large quantity, in masses. But *not* in continuous, straight, never-ending rows.

Another thing you can do to help take away the threatening stiffness of your plan and to get, instead, an effect of informal profusion, is not to grade too carefully the height of your plants from the back to the front, coming regularly from the highest to the lowest. That's a good general principle to follow, it is true. But we can often bring forward a trifle something that is quite tall, taller than its neighbor, if it does not blot out something that is behind it, or is not bulky and spreading. Plants with delicate, lifting lines, like Lilies, can be dropped through the border anywhere; and it is pleasanter to feel the generally sloping effect of the border occasionally pulled up a bit.

There are, of course, some exceptions to this warning against planting in rows, but they carry their own explanations. Where you are planting for bedding effects in large masses it becomes a matter of planting technique to plant in rows; and where you have pattern beds or borders, the planting may be in lines to play up the pattern—perhaps also to carry out the color shading. A pattern border will require planting along the line that brings out the pattern.

But nothing *ever* requires us to plant in stripes, when intending to have a mixed perennial border.



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